

**ILLOCUTIONARY ACTS IN GREENFIELD'S *LET'S BE COPS*: TYPES,
FORCES AND FUNCTIONS**

A THESIS

**Presented as a Partial Fulfillment for the Attainment of a *Sarjana Sastra*
Degree in English Literature**



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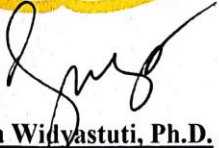
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APPROVAL

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A THESIS




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RATIFICATION

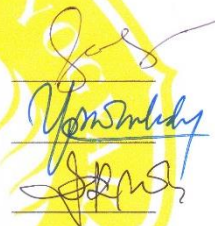
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A THESIS

Accepted by the Board of Thesis Examiners, Faculty of Languages and Arts
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, maka sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 9 Januari 2018

Penulis,



Siska Widyawati

MOTTOS

Just do it and keep going!

DEDICATIONS

This thesis is dedicated to:

My mom in heaven, Rukesi and my dad, Maryono

My brother, sister, and friends.

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I realise this thesis is far from being perfect. Therefore I would always be open to any comments and suggestions. Hopefully this thesis will give some contributions to the readers.

Yogyakarta, January 9th 2018

A handwritten signature in black ink, appearing to read 'Siska Widyawati', written in a cursive style.

Siska Widyawati

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ILLOCUTIONARY ACTS IN GREENFIELD'S *LET'S BE COPS*: TYPES, FORCES AND FUNCTIONS

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ABSTRACT

This pragmatic study investigates the use of illocutionary act in *Let's Be Cops*. This research aims to identify the types of illocutionary acts so as to reveal their forces and to describe the directness and indirectness of illocutionary acts. The principles of pragmatic analysis, particularly those of illocutionary acts, serve the theoretical foundation of the research.

Qualitative method was employed to scrutinize the data, which were taken from the main characters's utterances of *Let's Be Cops*. The data were in the form of words, phrases, and sentences. After being collected, the data were analyzed based on Searle's (1969) and Yule's (1996) theories of illocutionary acts and Holmes's (1992) theory of context. To achieve trustworthiness, the researcher involved peer review triangulation.

The results of this research are as follows. Firstly, the types of illocutionary act identified from *Let's Be Cops* are representative, directive, commissive, and expressive. Declaration is not found in the data since there is no certain felicity condition for the main characters to perform the act. The data reveals that there are forces that emerge from each type. Forces emerging from representative are asserting, stating, informing, and clarifying. Forces of directive are commanding, warning, and inviting. Forces of commissive are promising, refusing, and threatening. Forces of expressive are greeting, thanking, and apologizing. Regarding the second objective, it can be inferred that direct acts convey a literal meaning and is articulated through various types, i.e., representative, directive, commissive, and expressive. Meanwhile, indirect acts convey an implied meaning and is expressed through representative and directive. Finally, illocutionary act shows what speakers are doing with their locutions. The types and the ways of expressing illocutionary acts are important to deliver speakers' intention and to help the listeners recognise the specific function of speakers' utterance.

Keywords: illocutionary act, types, forces, functions, Greenfield's *Let's Be Cops*

CHAPTER I

INTRODUCTION

This thesis deals with illocutionary act analysis in a movie entitled *Let's Be Cops*. It is aimed at identifying the types and forces of illocutionary acts and describing the directness and indirectness of expressing the illocutionary acts. The two aims are based on Searle's and Yule's theories of illocutionary acts. A qualitative method is applied with the data sheets as the instrument. The data are the utterances spoken by the main characters in *Let's Be Cops*.

This chapter provides four main sections. They include the background of the study, research focus, research objectives and significance of the study. The background of the study presents an explanation of why the researcher conducts the research. In section two, the research focus is presented. It provides the research questions formulated by the researcher to investigate the problems. In accordance with the formulation of the problems, the research objectives are presented in the following section. In this part the researcher provides concise statements describing what the research is trying to achieve. Lastly, the significance of the research completes the section of this chapter.

A. Background of the Study

Language and humans are inextricably connected. Humans need language to communicate with others. When communicating, they generate utterances to perform actions. The idea of doing something via utterances is called speech act (Yule, 1996: 47). Speech act is one of the aspects of language in use in the study

of pragmatics. It consists of three main related acts. They are locutionary, illocutionary and perlocutionary act. Illocutionary act is regarded as the most important study since it is the basic analysis of speech act comprehension (Cutting, 2002: 16) and the most discussed act compared to the other two acts of speech act. According to Searle (in Leech, 1983: 105-106) there are five types of illocutionary acts. They are representatives, directives, commissives, expressives, and declarations.

This research focuses on the illocutionary act which deals with the specific functions of the utterances that a speaker forms. The functions are varied. They include asking questions, giving orders, making promises, expressing emotions, etc. The expression “Dad, the ceiling light in my room is burned out.” \has the illocutionary act of informing and making a request. Speaker’s utterance can be assumed as informing since it is a statement that contains explanatory information about the actual condition of the light which has burned out. In addition, with regard to another purpose, the speaker may be in the belief that the hearer has recognised what the utterance really means, that is, the utterance is a request in which the speaker intends the hearer to replace the light with a new one. In this situation, the speaker does not communicate their intended meaning directly. He or she makes it implicit by using indirect speech act.

Direct and indirect speech acts are an approach used to identify types of speech acts based on the relationship between the structural forms and the communicative functions. The expressions of “Pull down the blind!” and “The blind is still open.” have the same basic communicative function. It is a command

or request. The first expression is in the form of imperative while the second expression is in the declarative. This means in regard to their function, a direct speech act is presented in the first expression while an indirect speech act is in the second expression. The declarative is not designed to make request, but a statement.

The use of direct and indirect speech acts depends on the need of the speaker. The speaker determines which act is more effective to be employed in a certain context. For instance someone is trapped in a burning building and a fireman comes to rescue. He enters the building and commands the victim to leave by uttering a direct command “Hurry! Get out of here!”. The fireman does not want to express it using indirect speech act since it is a pressing or emergency situation.

When saying something, people ordinarily do not include the intended meanings in their utterances and therefore the listener has to do some interpretation to find out the implied meanings of the utterances. To arrive at an interpretation a good understanding of the context in which the utterance takes place is important to consider. Being the same as the listener, the speaker also considers how he or she organises the utterance with respect to when, where, under what circumstances and who he or she is talking to. As in “Dad, the ceiling light in my room is burned out”, the speaker seems to avoid being direct in her intention since she considers to whom she is speaking with. She does not want to be impolite to her father thus she organises her utterance that illustrates an indirect request. From the broken light example, it can be seen that one single utterance can imply various functions. In this way direct and indirect speech acts can be

utilised to recognise the certain function of an utterance through examining the linguistic form.

This research focuses on the main characters' utterances in a movie. Movies are counted as a manifestation of human's life. The movie maker attempts to display human's life with its complexity. Through watching movies, not only do people enjoy the story in the movie, but they can also study the language. As many language phenomena can be found in a movie, a lot of researchers are interested in using movies as the object of their research. They can analyse how language is used by the characters in the movie they select.

Let's Be Cops movie is selected to be the object of research since the researcher is fond of the movie. The movie directed by Luke Greenfield is an action comedy movie starred by Jake Johnson as Ryan O'Malley and Damon Wayans as Justin Miller. They are best friends having so much trouble with their life after dressing up in a police's uniform. In the whole scenes, Ryan and Justin go out in disguise as officers. Their action brings them to a dangerous situation as they have to encounter the most notorious mobsters in Los Angeles. To deal with the problems, the main characters, Ryan and Justin, employ various types of speech acts in the movie. Therefore the researcher selects *Let's Be Cops* as the object of the research. In addition, the researcher conducts the research under pragmatic study especially illocutionary acts since the phenomenon of people using their words to perform action is very common in everyday life.

B. Research Focus

Based on the explanation of the research background, there is an interesting point to investigate. The use of language that contains illocutionary acts in *Let's Be Cops* turns to be the main focus of the research. The following paragraphs present the identification of the problems in regard to the topic.

The first problem is the functions carried by a single utterance. One utterance can imply many different functions. To recognise the certain function of an utterance, the listener needs to consider the context in which the utterance takes place. Context is perceived to be the most significant aspect to consider when interpreting an utterance. Lack of knowledge or awareness of the context leads to misinterpretation. In this way the listener's understanding regarding the context is important in order to achieve successful communication.

The second problem is how people organise their utterances. Some people do not communicate their intentions directly. They take account of politeness principle at times. Since they do not want to be discourteous, considering to whom and what circumstances they are talking is necessary. Being indirect is confusing at the same time. Besides they need to consider such thing, they also have to make the listener think about the unsaid in the utterances. A speaker using indirect speech act normally communicate a different meaning from the apparent surface meaning. Thus an investigation of directness and indirectness is necessary in order to find what the speaker actually wants to say.

The third problem is the use of language as a way of performing actions or speech act. A speaker generates an utterance not only for expressing feelings but

also for doing something. The speaker utilises language with many different kinds of speech acts in his or her mind. Speech act is divided into three acts: locutionary, illocutionary and perlocutionary acts. Those are embedded in the utterances. Illocutionary act is the functions of what is said by the speaker. It turns to be the basic analysis of pragmatic comprehension. When doing such analysis, to gain an effective result, a researcher also needs to consider the other acts. They are locutionary and perlocutionary act.

Due to a time limit the researcher confines the analysis based on the identification of the problems in order to gain the focus of the study. The analysis is limited on identifying the types and functions or forces of illocutionary acts and describing the directness and indirectness of the illocutionary acts. Those two main foci are based on theories by Searle's (1969) and George Yule's (1996). According to Searle (1969) there are five types of illocutionary act: representatives, directives, commissives, expressives, and declarations. In addition, Yule (1996) proposes direct and indirect speech acts to identify the types as well as the forces of illocutionary acts.

In line with the limitation of the problem, the research questions are formulated as follows:

1. What types and forces of illocutionary acts are employed by the main characters in *Let's Be Cops*?
2. How do the main characters perform the directness and indirectness of the illocutionary acts in *Let's Be Cops*?

C. Research Objectives

In accordance with the formulation of the problems above, the objectives of the study are elaborated as follows:

1. to identify the types and forces of illocutionary acts
2. to describe the directness and indirectness of the illocutionary acts

D. Research Significance

The study confers theoretical and practical contributions.

1. Theoretically, the research findings are expected to enrich understanding of speech act mainly illocutionary act under pragmatic study. They are also expected to be an additional reference to other researchers who are interested in analyzing speech acts.

2. Practically, the research findings are expected to be beneficial for

- a. English Department Students

For English department students especially majoring in linguistics program, the study is expected to provide more comprehension of speech acts. In addition, as linguistic students, they are expected to be more mindful in using language and be more conscious of what other people say to them.

- b. General Readers

The research is expected to give a new insight into pragmatic study.

- c. Other researchers

Other researchers who are interested in analyzing speech acts can make use of this research as an additional reference.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter consists of four sections. They are literature review, previous studies, conceptual framework, and analytical construct. Literature review provides theories applied in the research. The findings of the previous researches are presented in the previous studies section. In section three, conceptual framework, the principle or concept of the research is provided. Analytical construct presents a scheme of the research analysis.

A. Literature Review

1. Pragmatics

It is a part of everyday life when speaking people do not express their intentions in the words or phrases they utter. What they mean is vague or not clearly expressed in the utterance. They might consider to whom they are speaking, what circumstances they are in, and when and where they are speaking. They organise their utterances by looking at the context. According to Yule (1996: 3) context influences what is said. The study concerning with how the context influences what is said is called pragmatics.

Pragmatics involves a hearer's interpretation of what a speaker means by his utterance. To make interpretation, the hearer needs to consider the situation or context where the conversation happens. It is done to find the speaker's intended meanings. Yule further states that pragmatics as the study of contextual

meaning is concerned with the meanings as communicated by the speaker and interpreted by the hearer (1996: 3).

To arrive at an interpretation the hearer makes inferences based on the context in which the utterances are uttered. The hearer interprets the message and infers the meaning (Cutting, 2008: 2). An investigation of how hearers can make inferences about the invisible meanings is studied via pragmatics (Yule, 1996: 3). By studying language via pragmatics people are able to find out the intended meanings which are left unsaid.

With reference to language analysis, pragmatics is concerned with some issues, that is, the same set of utterance can possibly carry different meanings and the same messages can be delivered in some ways. Pragmatics is assumed as the only study that can address the issues as it allows people to interpret the speaker's meaning when he or she does not mean what they are saying. In other words pragmatics enables people to find further meanings.

The basic idea of pragmatics based on the definitions above is how language is used in context. Both speaker and hearer have to have a good understanding of pragmatics in order to have meaningful communication. Meaningful communication is achieved if the messages are transferred and interpreted successfully.

2. Context

Context cannot be separated from language analysis. The analysis is done to understand the nature of language. Through examining the context where the language is used, one could get a better language understanding. It is because of a

fact that the language users adapt their language style to the condition at the moment of speaking. They consider factors such as age, gender, social background, etc. Thus context becomes vital in studying the language use.

It is mentioned before that pragmatics is the study of contextual meaning which means the role of context in pragmatics is extremely important since it influences what is said and it also contributes to the interpretation. This is in line with Mey's thought (1993: 42) saying that people will always operate in context and therefore the context has to be taken into account whenever they formulate their thoughts. Context helps listeners to interpret an utterance and determine if the utterance has an implied meaning.

Mey (1993: 42) further states that context is a dynamic concept. It means context is like the changing surroundings that enable the participants in the communication process to interact and make the linguistic expressions of their interaction intelligible. Similarly, Yule (1996: 21) states that context is the physical environment in which referring expressions are used and interpreted. For example, the physical context of "The cheese sandwich left without paying." is a restaurant while it is a hotel reception for "A couple of rooms have complained about the heat."

In the same sense, Cutting (2002: 2) considers context as the knowledge of the physical and social world. In other words, it is the knowledge of the time and place in which the words are uttered and also the socio-psychological factors that influence communication. Cutting later proposes three kinds of contexts that need to be observed in interaction in order to get the meaning of words and to make

assumptions that the speaker and the hearer share. The contexts are the situational context, the background knowledge context, and the co-textual context.

a. The situational context

Cutting (2002: 4) states that this first type of context includes what speakers know about what they can see around them. It is the situation where the interaction is taking place at the moment of speaking. As there are various factors involved in speaking, Holmes (1992:12) proposes three relevant factors to be considered to achieve its objectives.

1) Addressee's influence on style

There are many factors influencing the addressee's style such as social distance, solidarity, age, gender, and social background.

2) Formal contexts and social roles

Formal context and social roles are a formal setting where the social roles of participants control their personal relationship in determining the appropriate style.

3) Topic or function

This factor includes what is being talked about in the conversation.

Besides it is intended to achieve the objectives, Holmes's theory of context helps to limit the range of interpretations of the hearer. Therefore, the researcher applies Holmes's theory of context to analyse the context of *Let's Be Cops*.

b. The background knowledge context

The background knowledge context is what speaker and hearer know each other and what they know about the world. According to Cutting (2002: 5)

cultural and interpersonal knowledge are the participants' shared knowledge of something. Cultural knowledge is the general knowledge that people carry with them in their minds. It is about areas of life. Meanwhile, interpersonal knowledge is more specific and private regarding the history of the speaker himself.

c. The co-textual context

The co-textual context is the context of the text itself. For example in the utterance "I went to the party with Harry and Calum. We arrived early and just the three of us there." the speaker knows for certain that everyone involved in the conversation has the shared knowledge of what is being talked. The pronouns 'we' and 'us' refer to Harry and Calum while the adverb of place 'there' refers back to the party. They are all mentioned somewhere else in the text.

Yule (1996: 21) states that co-textual context helps readers or listeners to identify intended referents. It accompanies referring expressions in a sentence or utterance. As in the example "Brazil wins World Cup", 'Brazil' is identified as a referring expression and 'wins World Cup' is the co-text. Yule further states the co-text limits the range of possible interpretations. The intended referent of 'Brazil' is as a soccer team not as a government or as the largest country in South America.

3. Speech Acts

People carry out many actions through language. Language is used not only to express feelings or give information but also to perform actions. People might employ language to have other people do something for them. For example in the expression of "I cannot sleep as the light is on." the speaker seems to issue a

command or request to the listener. He or she is on the assumption that the listener recognises the intention and will act accordingly, that is, turning off the light. A concept in pragmatics dealing with the observation of utterances that behave somewhat like actions is known as speech acts (Aitchison, 2003: 106). Similarly, Cutting (2002: 2) states that speech acts describe what utterances are intended to do such as promise, apologise and threaten.

a. General Classification of Speech Act

The fundamental principle of Austin's theory (1962) of speech acts is that saying something means doing something. Speech acts are the actions performed via utterances. Austin further states that when producing an utterance, a speaker, at the same time, is able to perform the three kinds of speech acts: locutionary, illocutionary and perlocutionary acts.

1) Locutionary Act

Locutionary act is the first level of speech acts analysis dealing with the words (Cutting, 2002: 16). It is what is said or the form of the words uttered. In the same sense, Yule (1996: 48) defines locutionary act as the basic act of utterances that produce a meaningful linguistic expression. As in his example "I've just made some coffee", the utterance is presented by a declarative form consisting of six words. The speaker performs locutionary act of saying that he or she has just done making some coffee.

2) Illocutionary Act

According to Austin in Leech (1983: 199) illocutionary act is the one with which the theory of speech acts is centrally concerned compared to the other two

kinds of speech acts. He defines illocutionary act as a speaker's intention behind his or her locution. It is not just what is said, but it is about what a speaker is doing with their words or what is done by uttering the words (Cutting, 2002: 16). Cutting further explains that illocutionary act is the purpose that the speaker has in mind. In Yule's example of someone making coffee, the speaker must have a specific purpose of saying the words. He or she might intend the hearer to assess the pleasant smell or to get the hearer drink the coffee.

In order to be successful in the performance of illocutionary acts, the speaker and the hearer have to recognise certain felicity conditions. The felicity conditions are the appropriate circumstances that include a specific speaker in a certain context. A declarative expression such as "I now pronounce you husband and wife." will be appropriate and count as an act if said in the official wedding ceremony by a priest. The priest is in the belief that his words immediately change a state of affairs. He has intention to carry out the action based on the pair's best interests.

Similarly, Yule (1996: 50) states that there is a general condition on the participants. The participants must understand the language being used and must not be nonsensical or play-acting. As in the declarative example above, the speech act will not be appropriate if it is uttered by someone who has no certain institutional authority. It is unsuccessfully performed as the speaker does not meet the felicity conditions. The speaker seems to be in a play and thus, in fact, he or she has not married the pair.

3) Perlocutionary Act

Perlocutionary act is the last level of analysis of speech acts. As Yule's assertion that people do not simply create an utterance without intending it to have an effect, perlocutionary acts is then concerned with the hearer having the effect of the utterance. The hearer's reaction to the utterance is the result of the words or the perlocutionary effect. Perlocutionary effect is accomplished if the hearer recognises the speaker's implied meaning. For example in "I've just made some coffee." the hearer has to recognise the utterance as an offering. He or she will then act as intended, that is, having the coffee. In this case, getting the hearer drinking the coffee is the speaker's performance of perlocutionary act.

b. Illocutionary Acts: types and forces

Illocutionary act refers to the type of function a speaker intends to accomplish in producing an utterance. It is an act accomplished in speaking. Meanwhile, illocutionary force refers to the kind of illocutionary act. It is a speaker's intention in delivering an utterance or what the speaker is performing. For example in *John, turn off the light as you go out.* the speaker is performing the illocutionary act of commanding. The commanding act refers to as the illocutionary force of the utterance. Illocutionary force is also known as illocutionary function.

This research focuses primarily on illocutionary acts. Searle in Leech (1983: 105) classifies illocutionary acts into five types. They are representatives, directives, commissives, expressives, and declarations. Each type is constructed through certain forces. Forces of representative are suggesting, boasting, complaining, and claiming. Forces of directive are questioning, ordering,

requesting, and advising. Forces of commissive are vowing and offering. Forces of expressive are blaming, condoling, congratulating, and praising. Forces of declaration are christening, resigning, and sentencing.

1) Representatives

Searle (in Leech, 1983: 105) states that representatives commit the speaker to the truth of the expressed proposition. The speaker using representatives conveys his or her belief that some proposition is true. Representatives are the kind of speech act that states what the speaker believes to be the case or not. The typical expression of representative is a declarative structure.

- a. This is my key.
- b. He is always snoring when sleeping.

(Cutting, 2002: 29)

The two expressions have the force of claiming and complaining. They explain what the speaker believes to be true: in the example (a) the speaker is performing the illocutionary act of claiming. She is certain that the key is her. Meanwhile, the example (b) shows that the speaker is making a complaint. She is sort of irritated by him who always snores when sleeping. In using representative, the speaker makes his or her words fit the world of belief.

2) Directives

Directives are the type of speech act that convey the speaker's wish. The speaker using directive gets the addressee to carry out some future action. These are intended to produce some effect on the hearer. (Leech, 1983: 106).

- a. Wash the dishes after your meal!
- b. Turn down the volume, please!

(Cutting, 2002: 29)

The expressions have the force of ordering. The speakers seem to be giving an order to the hearer. They intend the hearer to perform something as ordered, namely washing the dishes and turning down the volume. Directive includes the hearer's effort to the speaker's goal.

3) Commissives

Searle (in Leech, 1983: 105) states that commissives are the type of speech act that speakers use to commit themselves to some future action such as vowing and offering.

- a. I vow to do more the cooking myself.
- b. I could help.

(Cutting, 2002: 29)

The illocutionary forces are vowing and offering. Here the speakers commit to the future and possible action that he is doing the cooking himself and is willing to help.

4) Expressives

Expressives are those expressions that express a psychological state of a speaker (Yule, 1996: 53). A speaker using expressive acts wants to show their feelings towards a state of affair. Yule further states those psychological states can be statements of pleasure, pain, likes, dislikes, joy, or sorrow experienced by the speaker. According to Leech (1983: 56) expressive acts include pardoning, thanking, congratulating, apologising, complimenting, and deploring.

- a. "I'm sorry for your loss."
- b. "Congratulations on your engagement!"

The expressions above have the illocutionary force of expressing sympathy and congratulation. The speakers express her feeling to the hearer. In this case, she makes their words fit the world of feeling.

5) Declarations

In order to perform a declaration appropriately, a speaker of declaration has to have a special institutional role in a specific context (Yule, 1996: 53). The speaker is the one who can make an immediate change in a state of affair via his or her utterances. Leech (1996: 105-107) further states declaration are the illocutions whose successful performance brings about the correspondence between a propositional content and reality. Declarations are kinds of expressions such as naming, baptizing, declaring war, excommunicating, sentencing, etc. The examples below illustrates declarations.

Priest	: I now pronounce you husband and wife.
Referee	: You're out!
Jury foreman	: We find the defendant guilty.

(Yule, 1996: 53)

The speakers of the examples above change the world via their utterances. The utterances have an effect if said by the ones who have an authoritative manner. The priest, the referee and the jury foreman have the authority to say the utterances. The priest performs the act of marrying the couple; the referee performs the act of getting the player out of the match; and the jury foreman performs the act of declaring the defendant is guilty.

c. Direct and Indirect Speech Acts

Yule (1996: 54) proposes direct and indirect speech acts to distinguish its types based on the relationship between the structural forms and the

communicative functions. The illustration of direct and indirect speech acts is in the conversation below. There are people in the sitting room enjoying themselves.

AM	I'm going to the kitchen to get tea and cookies.
BM	I was thinking to get them.
CM	Could you get me ice water?
DM	Get me a black coffee!

The four expressions above are presented with declarative, interrogative and imperative form. The three basic sentence forms are functioned as its basic general function; Declarative is meant to make a statement or assertion; imperative is related to commands and interrogative is designed to pose a question. Yet the interrogative in [CM] is not being used only as a question, it is a request, hence the expression is an indirect speech act.

1) Direct Speech Acts

Yule (1996: 55) states that a direct speech act is presented by an utterance whose sentence form and function have a direct connection. It means the sentence form are in the appropriate function as its general function. Furthermore, Searle states that a speaker using a direct speech act communicates the literal or real meaning. It is expressed overtly by the linguistic devices. As the declarative examples above "I'm going to the kitchen to get tea and cookies." or "I was thinking to get them." the speakers are expressing their intentions.

2) Indirect Speech Acts

The use of indirect speech acts is common in everyday life. A speaker using an indirect speech act intends the hearer to recognise the intended meaning of his utterance. The intended meaning is not obviously shown in the words. In other words, indirect speech acts do not allow the hearer to know the real meaning. As

in the example above, BM's words "I was thinking to get them." are recognised as an act of expressing intention and yet, considering the context where the words belong, that is not just a direct representative expressing intention. The speaker seems to be performing an indirect request. She utters the words right after AM's "I'm going to the kitchen to have tea and cookies." meaning she does not in a straightforward way communicate her wish. She wishes that she could get AM doing the action for her, that is, taking the tea and cookies to her while AM was in the kitchen and also allowing her to stay on in the living room.

Yule (1996: 55) states that the structure and the function of indirect speech acts are not directly related. "I was thinking to get them." is a declarative that, in fact, has a function of a request carrying the same meaning as the imperative "Get me them!". Here the speaker performs an indirect directive speech act through direct representative act. This is in line with Searle's idea as quoted in Thomas (1995: 257) stating that a speaker using indirect acts intends to communicate different meaning from the apparent surface meaning.

4. *Let's Be Cops*

Movie or film is an art form representing a real life situation. Hornby (2000: 496) defines movie as entertainment in the form of moving pictures that tells a story shown on television or in cinema. A lot of people like to watch movie as it gives enjoyment and pleasure. Movie often comes with environmental issues that make people feel and think.

Regarded as a representation of real life, nowadays movie is often selected as an object of a research. It is examined from many different aspects. In this

research, the researcher focuses on the language aspect. To analyse a movie, people need to understand its elements. There are five elements of a movie (Dirks, 2010).

- 1) Character : an imaginary person in a movie or film
- 2) Scene : a section of a movie or film usually made up of a number of shots, which are unified by time, setting, character, etc.
- 3) Plot : the unified structure of incidents in a movie or film
- 4) Point of view : the single of vision from which a story is narrated
- 5) Conflict : a struggle between opposing force in a movie or film, usually resolved by the end of the story.

Let's Be Cops is an American action comedy film directed by Luke Greenfield. The film was released on August 13, 2014. The main film stars are Jake Johnson as Ryan O'Malley and Damon Wayans, Jr as Justin Miller. Ryan and Justin are silly best friends that have been living in Los Angeles for years. They both once make a deal and if they do not make it or do not succeed in doing something in LA by the time they are 30, they will head back to their hometown, Ohio. Luckily, they should not. Their stupidity leads them to happiness and success. In the end they become someone they want to be. Ryan becomes a real cop and Justin becomes a successful video game designer. Ryan is actually unemployed spending his whole time teaching some kids to play football while Justin is an unhappy assistant at a video game company.

The story begins when Ryan and Justin are invited to a college reunion. It is misinterpreted by Ryan that the reunion supposes them to wear a costume. Ryan

gives Justin two optional costumes, cops or ghosts costume. Neither of the costumes is selected by Justin because he thinks they will look ridiculous with those costumes. At last they decide to dress in a police uniform that turns out to be wrong. It is not a costume party but a masquerade party.

They attract people's attention by their appearance that they have never gotten before. They think Ryan and Justin are real cops. When they are walking on the street, many girls are approaching them and trying to kiss them. Not only the girls but people running into them on the street are showing admiration. Getting the attention and being treated nicely by people, Ryan and Justin decide to carry on their action to be fake cops. To be more convincing, Ryan buys a car and modifies it to be really similar to a police car. He also learns many things about police stuff from youtube like the way a police speaks, behaves and the like. Ryan and Justin perform it as though they were real cops.

They help people out until it gets them to be in a very dangerous situation. They have to encounter the most notorious gangster in town. The gangsters have an extremely strong feeling of dislike to them because Ryan and Justin have interfered their business. The gangsters will not let anybody take control over them and the place. Knowing that, Justin demands Ryan to step down and report the criminal activity of the gangster to the police. It turns out that the police has already known about the criminals. They ask Ryan to help the police handle the case. The police gives property to them and they are officially responsible for that. At the end Ryan and Justin succeed in handling the case. Ryan becomes a real cop after all.

B. Previous Studies

Conducting research under pragmatic study especially speech act has been done for numerous times. Here, the researcher provides two studies which are similar to hers. The first research was conducted by Chimayasari (2016). Her research is entitled “A Pragmatic Analysis of Illocutionary Act Performed by The Main Characters in Alan Poul’s *The Back-Up Plan* Movie”. The second research is entitled “A Pragmatic Analysis of The Main Character’s Speech Act in *Date Night* Movie”. It was conducted by Rukmanasari (2012).

In the first research, Chimayasari applied descriptive qualitative method. She focused on identifying the types and functions of illocutionary act. The research findings indicated there are four types of illocutionary act performed by the main characters in the *Back-Up Plan* movie. They are representative act, directive act, expressive act, and commissive act. Representative act is the most dominant type performed by the main characters with 158 occurrences. Then it is followed by directive act, expressive act and commissive act where each of them occurs 84; 23 and 12 times. Based on the findings, declarative act is not found in the movie.

The research findings also indicated that there are three social functions of illocutionary act performed by the main characters out of four functions. They are competitive, collaborative, and convivial. Collaborative function is the most dominant type performed in the movie. Then it is followed by competitive and convivial functions. While conflictive function is not performed by the main characters.

Another related research was conducted by Indah Rukmanasari. In the research, she had two objectives i.e. to describe the types of illocutionary acts and to describe the kinds of conversational implicature. Based on the findings, there are 4 illocutionary acts employed by the main character: directive, commissive, representative, and expressive. Two kinds of conversational implicatures are also found in the research: generalized and particularized implicatures.

Similar to the two previous studies mentioned before, the researcher is interested in conducting research under pragmatic study which focuses primarily on illocutionary acts. What makes the research different from the previous researches is the type of the research, that is qualitative research and the objective of the research, that is the research is aimed at analyzing the directness and indirectness of illocutionary acts performed by the main characters in *Let's Be Cops* with Yule's theory of direct and indirect speech acts.

C. Conceptual Framework

There are many approaches used to analyse language. As this research deals with how language is used, therefore pragmatics is considered to be the most suitable approach in formulating the research objectives. The research objectives are to identify the types and forces of illocutionary acts and to describe the directness and indirectness of illocutionary acts performed by the main characters in *Let's Be Cops*.

Pragmatics as the study of language meaning has the focus on what is not expressed in the words and on how to interpret utterances in a particular context.

Context helps the hearer interpret utterances. Considering context is necessary to make a deep and good interpretation. Context in addition influences the way people speak. Before speaking people sometimes consider to whom, where, when, and under what circumstances they are talking. Thus the role of context in Pragmatics is significant.

Pragmatics also deals with how the unsaid is communicated. This includes an investigation of the speaker's intended meanings. The intended meanings are investigated through how speakers organise their utterances. In this research the researcher analyses directness and indirectness of illocutionary acts performed by the main characters in *Let's Be Cops*. To describe the directness and indirectness of illocutionary acts, the researcher applies a qualitative method to her research.

To answer the research objectives, Searle and Yule's theories of illocutionary acts are applied in this research. Searle (1969: 358) proposes that illocutionary act is divided into 5 types. They are representative, directive, commissive, expressive and declaration. Searle's theory is employed in identifying the types and forces of illocutionary act while to describe the directness and indirectness of illocutionary acts, the researcher considers Yule's theory of direct and indirect speech acts.

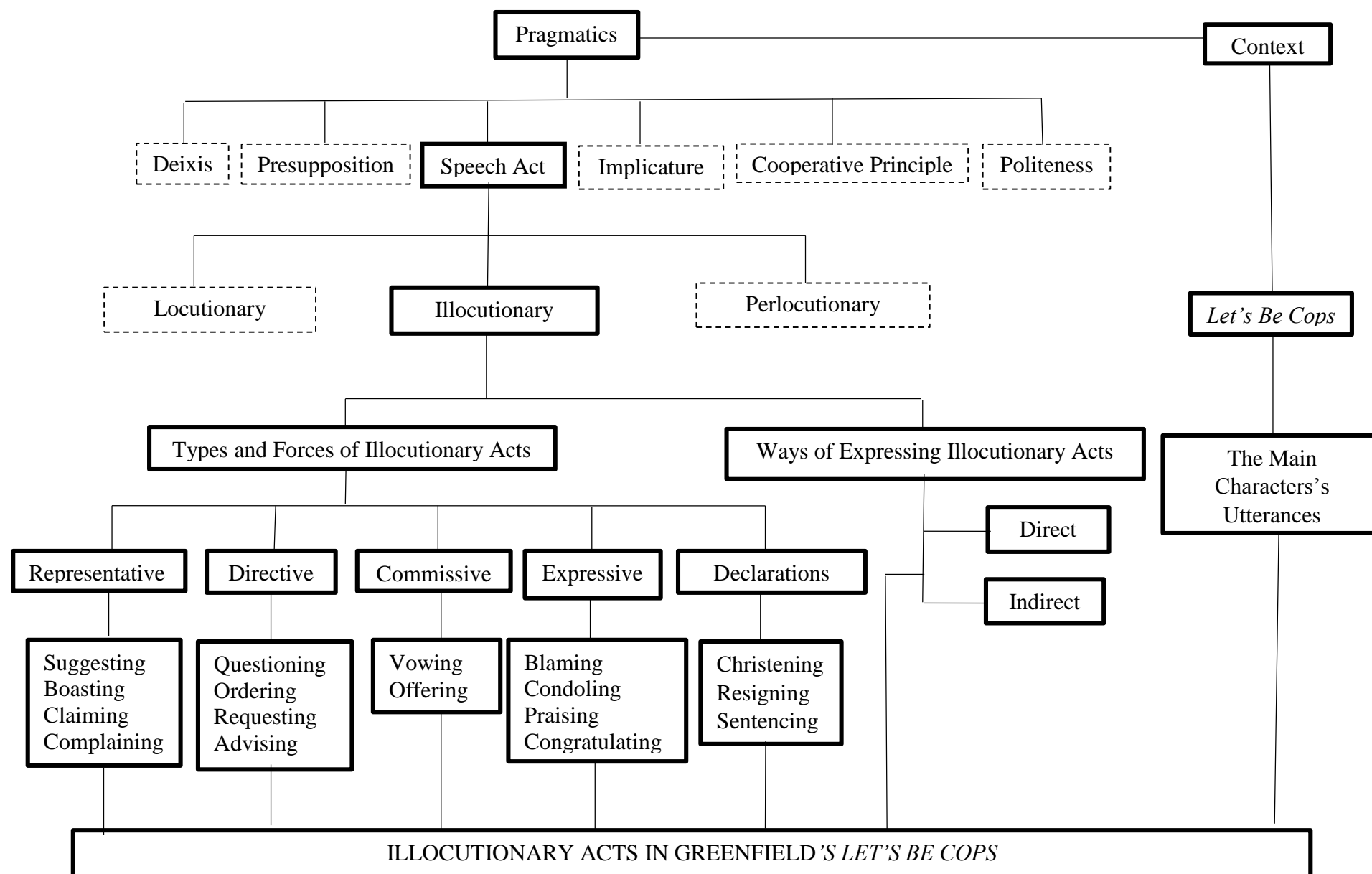


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHOD

The aims of this research are to identify the types and forces of illocutionary acts and to describe the directness and indirectness of expressing the illocutionary acts. In respect to it, an appropriate method is applied to accomplish the aims of the research. This chapter presents how the research is conducted. It is divided into some subheadings. The subheadings include research design, form and source of the data, research instrument, techniques of data collection, techniques of data analysis, and trustworthiness of the data.

A. Research Design

This research applied a qualitative method. According to Bogdan and Taylor (1975: 4), a qualitative method includes humans' written or spoken words and their observable behaviors. A qualitative method provides research with explanation instead of numbers. Vanderstoep and Johnson (2009: 167) state that qualitative research is more descriptive than predictive. In this research, a qualitative method was used to describe the phenomena of speech acts particularly illocutionary acts found in the main characters' utterances in *Let's Be Cops*. This method was applied in collecting, classifying, analysing the data in the form of words and making interpretations on the discussions. The use of qualitative approach was aimed to identify the types and forces of illocutionary acts and to describe the directness and indirectness of expressing the illocutionary acts. The aims are based on the theories proposed by Searle and Yule.

B. Form, Context, and Source of the Data

The data in this study were the main characters' utterances in *Let's Be Cops*. The data were in the form of words, phrases, and sentences that contain illocutionary acts uttered by the main characters. The context of the data was dialogues. Meanwhile, the primary source of the data was the movie of *Let's Be Cops* and the movie script as the secondary source. The movie was selected as the object of the research since the main characters employed many different types of illocutionary acts to overcome their problems when they went out in disguise as cops.

C. Research Instrument

This research applied a qualitative method with the researcher as the designer, data collector, data analyst, data interpreter, and the reporter of the research findings. Moleong (2001: 121) states that in a qualitative method, the researcher's involvement is significant. She took part in the whole process of the research. She drew a conclusion based on observation, analysis, and interpretation of the data. Thus her experience and knowledge were important.

Furthermore, this research used data sheet as the instrument. It was used to identify and analyse the data in which the data were the utterances spoken by the main characters in *Let's Be Cops*. The form of the data sheet is illustrated below:

Table 1. The Data Sheet of Types and Forces of Illocutionary Acts and Ways of Expressing the Illocutionary Acts in *Let's Be Cops*

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
1	Justin: Don't look at me when you sing that part. (1) Ryan: Feel it! (2) Justin: Ugh. Ryan: That way		√				√		F: Commanding P: Ryan and Justin S: A pizza restaurant T: Justin feels uncomfortable watching ryan singing karaoke. He does not want Ryan to look at him while singing the part and therefore he issues a command to Ryan. His utterance explicitly presents his wish towards Ryan. In addition the utterance is classed as a direct command since it provides the literal meaning.
2			√				√		F: Commanding P: Ryan and Justin S: A pizza place T: Ryan gets a lot of pleasure out of the karaoke. He asks people in the room to feel the song. His utterance has the force of commanding since it is explicitly expressed in the imperative.

Note:

No : Number

Rep : Representative

Dir : Directive

Com : Commissive

Exp : Expresive

Dec : Declaration

Dir : Direct

Ind : Indirect

F : Function

P : Participant

S : Setting

T : Topic

D. Techniques of Data Collection

The data in this research were put together by using note-taking technique from the utterances uttered by the main characters in their dialogues in *Let's Be Cops*. The techniques of data collecting in this research were:

1. Watching the movie over and over to really understand the content of the movie and trying to find out information related to the research focus.
2. Identifying the main characters' utterances that contained speech act particularly illocutionary acts.
3. Searching for the script from the internet website. The script was retrieved from (http://www.springfieldspringfield.co.uk/movie_script.php?movie=lets-be-cops). The script that the researcher found was not clear enough. It simply presented utterances from all the characters in the movie without providing names or who said the utterances and therefore the researcher had to recognise which utterances belonged to the main characters.
4. Checking the accuracy of the script with the dialogues in the movie.
5. Classifying the relevant data based on particular classifications into the data sheet.

E. Techniques of Data Analysis

Bogdan and Biklen's (1982: 157) states that data analysis is the process of systematically searching and arranging materials that the researchers accumulate to increase their understanding and to enable them to present what they have

discovered to other researcher. Here are some steps of data analysis the researcher applied in the research.

1. Examining the appropriateness between the main characters' utterances in the script and in the movie.
2. Classifying data based on the formulation of the problems.
3. Analysing data and bringing them together into their own classifications and transferred into data sheet.
4. Conducting data triangulation
5. Interpreting and describing the data in order to answer the research objectives.
6. Drawing some conclusions based on the discussions.

F. Data Trustworthiness

In any type of research, validation of the result is important. The research is successful or reliable if the data is valid. In making sure that the data is valid, the researcher did re-examine the data several times. She reviewed and compared the obtained data with other references she had.

According to Moleong (2001: 173), trustworthiness of a research can be gained by conducting credibility, dependability, and conformability. Credibility is concerned with the accuracy of the data. In achieving credibility, the researcher performed deep and detailed observation on the data. She did the observation carefully until she got a valid analysis that the data were in accordance with the research focus.

Another way to achieve credibility and reliability of the data was by conducting triangulation techniques (Vanderstoep and Johnston, 2009: 179). In

this research, the researcher used theories and references on Pragmatics which were in the forms of books, journals, paper and script.

To achieve the dependability, the researcher examined the process of data collection and data analysis by reading and rereading the data carefully and comprehensively to gain certainty and stability of the data. Conformability is aimed at measuring how far the discussion and interpretation of the data. To achieve the conformability, the researcher took the data up with the two thesis supervisors who help her gaining the most accurate data interpretation and revising mistakes in her thesis. Then, she also reviewed the data with her three peer reviewers who were majoring in linguistics. In addition to that, she also let in some theories in order to provide a detailed description and to check out the data.

CHAPTER IV

DISCUSSION

This chapter provides deep and detailed analysis of the types and forces of illocutionary acts and the directness and indirectness of expressing the illocutionary acts in *Let's Be Cops*.

A. Types and Forces of Illocutionary Acts

The first analysis is related to the types and forces of illocutionary acts articulated in the main characters's utterances. In terms of the types, Searle (in Leech, 1983: 105-106) classifies illocutionary act into five types i.e. representative, directive, commissive, expressive and declaration. However, in *Let's Be Cops* there are only four types performed. They are representative, directive, commissive, and expressive. Declaration is not performed since there is no special circumstances for the main characters to perform the act. The types and forces of illocutionary acts in *Let's Be Cops* are presented in table 2.

Table 2. Types and Forces of Illocutionary Acts

No	Types of Illocutionary Acts	Illocutionary Forces
1	Representative	a. Asserting b. Stating opinion c. Informing d. Clarifying
2	Directive	a. Commanding b. Warning c. Inviting

3	Commissive	c. Promising d. Refusing e. Threatening
4	Expressive	f. Greeting g. Thanking h. Apologizing
5	Declaration	

Table 2 shows that each type has different kinds of illocutionary forces. Apart from the forces proposed by Searle, there are new forces that emerge from the data. Forces emerging from representative are asserting, stating opinion, informing, and clarifying. Forces emerging from directive are commanding, warning, and inviting. Forces emerging from commissive are promising, refusing, and threatening. Forces emerging from expressive are greeting, thanking, and apologizing.

In addition, Table 2 shows there is no occurrence of declaration. Declaration is not performed since it can only be performed if there is a special person in a special circumstance. Eventhough Ryan and Justin are cops, meaning they have a special institutional role or have authority, they cannot perform declaration as there is no circumstance to do so. The detailed explanation of each force is presented below.

a. Representatives

Representatives are speech acts that represent the speaker's belief or the truth of the speaker's proposition. Asserting, stating opinion, informing, and clarifying

that emerge from the data are identified as the new illocutionary forces of representative since they refer to the truth of what is said and the evaluation of true and untrue.

1) Asserting

Asserting expresses what the speaker strongly believes to be true. He states his belief confidently.

- [1] Ryan : (yelling at the people in the large SUV) I don't need the lights in my face. I hear you!
(to Justin) Should I reverse into him?
Justin : Absolutely not. (the two vehicles collide)
Ryan : (inspecting his car) **Oh dude it's bad. That's real damage.**
(Datum 19)

sentence is *really heavy* whose function is to add information about the subject *these vests*. Meanwhile, the verb *are* is to connect the subject and the complement.

2) Stating opinion

Stating opinion is an act of expressing beliefs or facts. This act presents what the speaker believes or thinks about something. He states his opinions clearly.

- [3] Justin : What do you think they're doing in there?
 Ryan : **I don't know, man. Something shady, that's for sure.**
 (Datum 122)

Ryan's utterance in extract [3] is a response of Justin's question. Justin asks Ryan for an opinion. *What do you think....?* is a common expression used for asking opinions. Thus the utterance "**I don't know, man. Something shady, that's for sure.**" is an act of stating opinion. *For sure* is a phrase of sure. Here, Ryan expresses his belief without doubt that something shady or illegal happens in Mossi's place. In regard to the context, extract [3] takes place when Ryan and Justin are staking out the place where the gangsters are doing criminal activity.

- [4] Ryan : **You guys seem like two classy ladies.** Let's handle this like adults. What is your name?
 Precious : Precious.
 (Datum 95)

"**You guys seem like two classy ladies.**" uttered by Ryan in extract [4] is recognised as an act of stating opinion. The word *seem* presents belief or judgment about the sorority girls. Ryan sees the girls as sophisticated and dignified and therefore he expects the girls will behave in accordance with their quality. Through the structure, it can be seen that the sentence is in the indicative mood, meaning it is used to express opinion. With regard to the context, Ryan and Justin are in charge of controlling the situation that happens in a sorority house.

3) Informing

Informing somebody means giving him or her certain facts or information about something.

- [5] Justin : Why would you want them to run that?
 Ryan : What do you mean? It's great exposure. **Dude I got \$11,000 from that commercial. I've been living off that for 2 years.**
 (Datum 10)

In extract [5], Ryan utters “**Dude I got \$11,000 from that commercial. I've been living off that for 2 years.**” to inform Justin about certain facts about his life. The utterance is expressed in the indicative that uses past tense to present the fact about the amount of money he got from the commercial and uses present perfect continuous tense to explain that he has been depending on the commercial as a source of income for two years. With regard to the context, the utterance is uttered when Ryan and Justin are in a pizza restaurant. Ryan finds out that Justin is worried about their unsuccessful life. He then convinces Justin that there are still things they can do, namely selling the game and asking the advertising council to run the commercial.

- [6] Ryan : These vests are really heavy.
 Justin : **Because they are real bulletproof vests.**
 (Datum 44)

Justin's utterance in extract [6] is taken as informing since it presents a particular fact about the vest. The verb *are* in “**Because they are real bulletproof vests.**” is non action verb representing a state of being. It links the subject *they* to the complement *real bulletproof vests*. In addition, the verb indicates that the sentence is in the indicative mood. In the indicative mood, the speaker believes

something to be true. Here, Justin is sure about the vests since they belong to him. He knows certain facts about them and therefore he tells Ryan.

4) Clarifying

Clarifying is done to make a situation less confused. The speaker gives an explanation based on what he knows or believes to be true.

[7] Justin : Calm down, sir!
 Precious : Excuse me?
 Ryan : **That's a ma'am.**

(Datum 94)

In extract [7], Ryan utters “**That's a ma'am.**” to clarify a misconception that Justin has about Precious. Justin calls her ‘sir’ as he thinks she is a man. Knowing that it will offend Precious, Ryan appears to make it clear. He expresses his belief in his utterance. *That's* in “**That's a ma'am.**” is a shortened version of *that is*. It is for subject and verb. The auxiliary verb *is* indicates a state of factuality, or in this situation, what Ryan believes to be true. In regard to the context, the dialogue happens when Ryan and Justin are trying to separate two girls who are fighting.

b. Directives

Directives are speech acts that a speaker uses to get someone else to do something. Directive expresses what the speaker wants. Commanding, warning, and inviting are the new forces that describe the attempt of the speaker getting the hearer doing a particular action.

1) Commanding

Commanding is an act which is meant to give orders, instructions, and commands. The speaker tells the hearer that he or she must do something.

[8] Ryan : (Singing karaoke to Justin)

Justin : **Don't look at me when you sing that part.**

(Datum 1)

Extract [8] takes place in a pizza restaurant. Ryan is singing karaoke while Justin sitting round the table watching Ryan singing. Justin utters “**Don't look at me when you sing that part.**” to issue a direct command to Ryan. The utterance is expressed in the form of imperative using a finite verb *look* and is negated using *do not*. The structural properties of imperative are there is no overt subject in the sentence and it ends in a period. The imperative mood expresses a command. In this situation, Justin desires Ryan not to look at him whilst singing the part since he feels uncomfortable with that.

[9] Justin : **Get their plates, man!**

Ryan : They don't have plates.

(Datum 24)

It is a direct command uttered by Justin in extract [9]. He asks Ryan to do something by saying “**Get their plates, man!**”. The command is written using the imperative form. Such imperative implies the second person subject *you* as the address. The subject can either be omitted or generally included for emphasis. In addition it is expressed using the present simple verb *get* to indicate the action that the hearer is taking. Justin wants Ryan to run after the SUV and get the plate number.

[10] Ryan : **Turn off the engine and step out of the car.**

Justin : Okay. I'm getting out.

(Datum 83)

In extract [10], Ryan constructs the imperative to get Justin to perform some action. He expresses his certain intentions right in the utterance. “**Turn off the engine and step out of the car.**” implies the second person imperative which is

used for commanding. In the context, Ryan desires Justin to comply with the commands. The present indicative verbs expressed in the utterance are the action that Justin needs to carry out, that is, turning off and stepping out.

2) Warning

Warning is a directive act in which the speaker gives cautionary advice to the addressee. The speaker informs the addressee in advance of a possible unpleasant situation in the future.

[11] Justin : **Ma'am, for the last time, what is your name?**
Precious : It's Precious.

(Datum 97)

In extract [11], Justin issues a warning through his utterance. The cautionary phrase *for the last time* in “**Ma'am, for the last time, what is your name?**” indicates that Justin is warning Precious. He warns her since he supposes that she is not cooperative when asked about her name. He assumes that Precious is telling him a lie about her name. The phrase is to show exasperation, meaning it is the last time Justin asks the question before punitive action is taken.

3) Inviting

Inviting is an act used by a speaker to ask or request someone to do what he or she wants. It is also a way of encouraging something to happen or encouraging someone to experience or believe something.

[12] Justin : Yep, they think we're real.
Ryan : **So, let's be cops.**

(Datum 55)

In extract [12], Ryan forms a cohortative sentence to urge Justin on. He desires for a future state of affairs to happen, namely, being a cop. The verbal

auxiliary *let* and the first person plural *us* are the properties of the cohortative. The form *let's* in “**So, let's be cops.**” is a contraction of let us. In this situation, Ryan includes himself in the future conduct. He finds out that impersonating cops is advantageous and fun and therefore he encourages Justin to experience it.

- [13] Ryan : You guys seem like two classy ladies. **Let's handle this like adults.** What is your name?
Precious : Precious.

(Datum 95)

The utterance in bold in extract [13] is taken as inviting. Ryan invites the girls to handle the problem maturely. He produces an expression in the cohortative mood that implies a wish for an affair in the future and implies an appeal. Ryan wishes the girls to make the proposition of the utterance true. In “**Let's handle this like adults.**”, the intended people are the girls together with the one who speaks the cohortative, Ryan. With regard to the context, Ryan and Justin attempt to control two sorority girls who are having a desperate fight.

c. Commissives

Commissives are speech acts that commit a speaker to some future action. The speaker is willing to do the action. The new forces of commissive that appear in the data are promising, refusing, and threatening. They represent the speaker's intention.

1) Promising

Promising is an act that represents a commitment by a speaker that he or she will certainly do something.

- [14] Ryan : I'm so proud of you, Chang.
Justin : We just kissed, dude. **But the next time I see her, I'm telling her the truth.**

(Datum 106)

Extract [14] takes place in a car. Justin tells Ryan that he and Josie have just kissed. Justin's utterance is identified as promising since it is expressed in the indicative mood. The adverb of time and the present progressive tense shown in "**But the next time I see her, I'm telling her the truth.**" are devices for indicating the illocutionary force of promising. Justin commits himself to future action, that is, coming clean with Josie about his impersonation of a cop.

[15] Ryan : (to the gangsters) You hit my car.
Justin : Ryan chill. **I'll get proof.**

(Datum 22)

Justin's utterance in bold in extract [15] is identified as an act of promising. The contraction *I'll* in "**I'll get proof.**" is for *I will*. The modal verb *will* is a helping verb used to express commitment. It is a device for indicating the illocutionary act of promising. Meanwhile, the main verb *get* is to convey an action being done in the future. In regard to the context, the dialogue happens when Ryan and Justin have to face a group of gangsters who have caused damage to their car. Here, by uttering the utterance, Justin commits himself to future action. He promises to get proof by taking photos of the gangsters' car.

2) Refusing

Refusing is an act that shows unwillingness of a speaker to future action. He or she does not want to do as what is asked.

[16] Justin : I'm gonna go home.
Ryan : Stop it, we're cops. Act like it. I will be reading the part of D'Andre, the man in question. You read JaQuanda.
Justin : **I'm not gonna do that.**

(Datum 103)

Extract [16] takes place in a sorority house. Justin seems not willing to control the situation. His negative response shown in **“I’m not gonna do that.”** is taken as a direct refusal expressed in the declarative. The explicit devices for indicating refusing are the negation ‘not’ and the modal verb ‘gonna’. They represent a fact that Justin does not commit himself to doing as he is told.

[17] Officer Segars : Wanna take the lead on this, Sarge?
 Ryan : Me? **No.**

(Datum 111)

Extract [17] takes place when Ryan and Segars are about to go inside a hardware store to check out the situation. Segars’ utterance is recognised as an offer. He considers Ryan important as having a higher rank than him and therefore before actually getting into the problem, he asks Ryan if he would like to take the lead or not. In response to it, Ryan constructs a non-performative verb to perform the speech act indicating a direct refusal.

[18] Officer Segars : Take him, Sarge, take him!
 Ryan : (Ryan to Justin) Go ahead. This one's all you.
 Justin : **Nope.**

(Datum 112)

Extract [18] takes place when Ryan and Justin commit themselves to handling a problem in a hardware store. They have to take two perps who cause the mess in the store. Justin’s utterance implies a direct refusal on an order. He forms an adverb *nope* to refuse to take the scary big naked perp who is running towards him and Ryan. The *nope* is an informal variant of the negative response *no* indicating an act of refusing.

3) Threatening

Threatening is a commissive act that represents a strong feeling of anger of a speaker. The speaker has an intention to harm somebody if he or she does not follow a particular action or order. The speaker commits to some unpleasant future action.

[19] Ryan : We're getting in the shit!

Justin : No!

Ryan : I'm a sergeant! **Oh, I'm gonna kill you, Justin.**

(Datum 90)

Extract [19] happens when Ryan and Justin are in their patrol car and get a report for a disturbance in progress. Ryan utters **“Oh, I'm gonna kill you, Justin.”** to threaten Justin. His utterance is identified as threatening as it shows a strong emotion of anger. He is so annoyed with Justin since Justin does not want to commit himself to getting into the mess. The auxiliary verb ‘gonna’ and the main verb ‘kill’ indicates that Ryan is performing commissive act. He promises to harm Justin if he does not comply with his wish.

d. Expressives

Expressive represents the speaker’s psychological states or feelings towards situations. Expressive can be statements of pleasure, pain, likes, dislikes, joy, or sorrow. Greeting, thanking, and apologizing are identified as expressive since they express the feeling of the speaker about the surroundings.

1) Greeting

Greeting is an act of expressing friendliness when meeting or welcoming somebody. ‘hi’, ‘hello’, ‘how is it going?’ are the words indicating greeting.

[20] Justin : **What’s up guys? How’s everybody doing? Everybody’s good?** This is a character driven action game. But don’t think

of it as a game. Think of it as a real life experience. You are a cop, put it in real life.

The boss : Okay, stop. Stop. Shut that shit off.

(Datum 26)

Justin's utterance in extract [20] is taken as greeting. Justin produces the interrogative to greet people in the room. Those expressions in bold are the common ways of asking *how are you?*. They are spoken in a friendly way prior to his presentation.

[21] Ryan : Police business, open up now.

Woman : Hi.

Ryan : **Hi.**

(Datum 126)

Extract [21] takes place at an apartment where Ryan and Justin are doing surveillance. Ryan greets the owner of the apartment with a '**Hi.**'. The 'Hi.' is the most common conversational greeting in any casual setting. It is also the most obvious device for indicating the act of greeting.

2) Thanking

Thanking is an act that someone uses to express the feeling of being grateful for something that someone else has done.

[22] Ryan : Dude. Take my photo.

Justin : For what?

Ryan : For Facebook. **Thank you.**

(Datum 68)

Extract [22] takes place outside a pizza restaurant. Ryan deceives the gangsters by pretending to be a cop. He issues some commands to them here and there. The utterance "**Thank you.**" shows his grateful feeling towards Justin. He expresses gratitude to Justin for taking a photo of him with the gangsters facing

the car. He performs the speech act of thanking using the most noticeable verb referring to the act.

[23] Ryan : **Serge, thank you for saving us.**
Officer Segars : Just shut up!

(Datum 150)

Extract [23] happens in an underground tunnel beneath Tirana. Segars manages to rescue Ryan and Justin from Mossi. Ryan expresses his gratitude to Segars through his utterance. He performs the illocutionary act so explicitly. The performative verb ‘thank you’ in **“Serge, thank you for saving us.”** simultaneously describes the action being performed, namely thanking.

3) Apologizing

Apologizing is an act that expresses emotion. It shows that someone feels sorry for having done something wrong that upsets other people.

[24] Ryan : Being in the shit isn't the shit.
Justin : No, it's not the shit. Look, man, **I'm sorry about everything. Everything I said. I didn't mean-**
Ryan : Justin, we're brothers.

(Datum 153)

Extract [24] takes place in the underground tunnel beneath Tirana. Justin and Ryan commit themselves to helping officer Segars chase Mossi and the other criminals that run off. They attempt to pull the fire away from Segars who is stuck, but then they have to encounter Mossi instead who runs after them. They go into a room where they cannot find a way to run away. They are stuck and hide. Mossi keeps searching and firing. As he thinks he and Ryan will die, Justin apologises to Ryan for everything he said. *I'm sorry* is identified as an expression that represents what the speaker feels.

[25] Justin : Are you okay?

Ryan : Beside the fact that you shot me, I'm great, Chang.

Justin : **I'm sorry.**

(Datum 156)

Extract [25] takes place in an underground tunnel beneath Tirana. Instead of shooting Mossi, Justin accidentally shoots Ryan. Justin's utterance clearly defines that he is performing apologizing. It can be identified through the explicit adjective 'sorry' as the device for indicating the force. "**I'm sorry.**" is the expression that Justin employs to say that he wishes he had not done what he has done.

[26] Josie : Sorry, we don't serve liars here. Can I get you a cup of bullshit for the road?

Justin : **Josie, I didn't come here to win you back. Or go back to whatever we were before. I just came here to tell you that I am truly sorry. And this is what I should have done from the get-go.**

(Datum 158)

In extract [26], Justin's utterance is recognised as an act of apologizing. It can be seen through the explicit performative expressed in the sentence. The lexical word of the predicative adjective *sorry* indicates the illocutionary force. In regard to the context, Justin is sorry for what he did to Josie, namely, lying to Josie about his identity.

B. Directness and Indirectness of Illocutionary Acts

According to Yule's theory, directness and indirectness are identified through matching the grammatical structure and the communicative function. The following is the discussion about directness and indirectness in *Let's Be Cops*.

a. Directness

Directness is a way of expressing intention clearly and concisely. In directness, a certain function of an utterance is explicitly shown in the words. The utterance shows that there is a direct relation between the structure and the function. The declarative structure conventionally is to make a statement. The imperative is to give a command and make a request. The interrogative is to pose a question or information.

In the directness a listener interprets an utterance at face value or at what appears to be. He or she will not investigate it more since the literal meaning is already there in the utterance. Directness shows superiority and closeness. A teacher would have no problem saying **“Come see me after class”** to his or her students. In addition best friends would not get offended when told about their boring appearance. The data shows that directness is articulated through representative, directive, commissive, and expressive. The following is the detailed explanation.

- [27] Segars : What underground tunnels are you talking about?
 Justin : **It's their safehouse and there are cops involved.**
 (Datum 145)

Extract [27] takes place on the phone. Justin tells Segars in a panic about underground tunnels where Mossi keeps Ryan. **“It's their safehouse and there are cops involved.”** has the illocutionary force of informing. With using the declarative, he informs Segars about a particular fact of underground tunnels that they are, in fact, Mossi's safehouse. His response to Segars' question indicates *a direct representative informing*. It is necessary for Justin to be direct when giving

the information since the situation is urgent. He needs to save Ryan from Mossi as soon as possible.

[28] Ryan : Here's what we're gonna do. **Give me your phone!**
Precious : What you doing?

(Datum 100)

In extract [28], Ryan utters “**Give me your phone!**” to give a direct command to Precious. His utterance is identified as *a direct directive commanding* which is expressed in the imperative. The imperative is constructed using the subject pronoun *you* that is omitted and the bare infinitive *give*. In addition, there is an exclamation mark at the end of the sentence. Ryan uses the imperative to avoid confusion. His direct manner when giving a command is necessary as the situation requires urgent attention.

In regard to the context, Ryan and Justin are attempting to separate two sorority girls who are fighting. Ryan gives a command since he has charge of the situation. His utterance shows the literal meaning and explicitly describes his wish towards the girl. He clearly states what he wants from the girl, namely handing him the phone. In response to Ryan’s command, the girl gives her phone and lets Ryan inspect it. The action performed by the girl is the perlocutionary act.

[29] Justin : **Who is he?**
Ryan : It's Joey. He's our intern.

(Datum 116)

Extract [29] takes place in Ryan’s and Justin’s apartment. Ryan brings Joey along to his apartment. Justin has not met Joey in advance and therefore he asks Ryan. His utterance is constructed through the interrogative used for asking a question, meaning it is *a direct directive*. A certain function of the utterance is

questioning. Justin intends Ryan to tell him who the guy is. In response to it, Ryan introduces Joey to Justin. Directness of asking the question is to show firmness that Justin needs Ryan to tell him about Joey immediately.

[30] Ryan : Partner, give them a sobriety test. **I'm gonna 402 the vehicle.**

Justin : What a 402?

Ryan : Search and seize.

(Datum 71)

Ryan directly expresses his intention in “**I'm gonna 402 the vehicle.**”. The expression has the force of promising. It is a *direct commissive* since Ryan produces the declarative to commit himself to doing a course of action. In regard to the context, the utterance is uttered when he is in front of a group of gangsters who mess with him the other night. He deceives the gangsters by using lingo so that they will believe that he is a real cop. After uttering it, Ryan heads towards the SUV to inspect it. His action just mentioned refers to the promising act.

[31] Ryan : **Hey, Josie, I gotta say you're one heck of an artist.**

Josie : Thank you.

(Datum 135)

Extract [31] happens in Ryan's and Justin's apartment. Ryan is surprised that Josie manages to change Justin to be similar in appearance to Pupa. “**Hey, Josie, I gotta say you're one heck of an artist.**” shows a state of mind of Ryan towards Josie. In this case, the declarative has the function or force of complimenting. Ryan compliments Josie on her skill at doing make-up. The expression is recognised as a *direct expressive* since it really describes the feeling that Ryan has.

b. Indirectness

Indirectness is recognised by an utterance where the form and the function are not directly related. For example an interrogative used to give an order as reflected in “*Why don’t you tell them who we are?*”. There is an underlying pragmatic meaning behind the utterance that an addressee needs to seek. To find out the intended meaning, he or she makes inferences based on the context or environment where the utterance happens. Considering context is extremely important when interpreting an utterance.

In the above case the speaker expect action from the addressee. He intends the addressee to understand the utterance as an order, not a question or advice as the construction traditionally conveys and to act accordingly. The ordering identifying of the construction implies that the speaker is annoyed with the addressee since the addressee is not doing as expected. The data shows that indirectness is expressed through representative, directive, and expressive.

- [32] Justin : What are you doing?
 Ryan : **I can’t do this. He’s outmanned, he’s outgunned, and it’s my fault.**
 Justin : You were right.
- (Datum 151)

Extract [32] happens after Segars finds out that Ryan and Justin are not real cops. Segars tells them off and asks them to leave the underground tunnel. As they are about to leave, Ryan changes his mind. In his utterance, he describes Segars’ condition that Segars is away from people and out of gun and therefore he needs to cover him against Mossi. In this case, *Ryan is performing an indirect commissive promising through representative describing*. He commits himself to

coming to Segars' assistance. Justin manages to capture the implied meaning of what is uttered by Ryan. He then goes along with Ryan.

- [33] Gatekeeper : Officers, is there a problem?
 Ryan : **Do you want to go to jail tonight?**
 Gatekeeper : Um... (lets them in)

(Datum 87)

Extract [33] happens when Ryan and Justin want to enter a nightclub, and yet a gatekeeper stops them from getting in. The gatekeeper is wondering if there is a problem as at the time Ryan and Justin dress in cops. She is surprised to see cops coming over. Ryan and Justin deceive the gatekeeper and guards into thinking they are real cops. *The directive questioning* in **“Do you want to go to jail tonight?”** actually has the function of commanding carrying the same meaning as the imperative “Let us in”. In this case, Ryan produces the interrogative not to simply ask a question. He does not need a yes or no answer from the gatekeeper, instead he wants the gatekeeper to allow him and Justin to get in. In response to Ryan's, the gatekeeper lets Ryan and Justin enter the nightclub. She manages to capture the implicit meaning of the utterance. In addition, she shows respect to Ryan and Justin as they are cops and she does not want to get into an argument with cops.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter has two sections: conclusions and suggestions. The conclusions provide the summary of the research related to the research objectives. Meanwhile, the suggestions provide ideas suggested to linguistics students and other researchers.

A. Conclusions

This research investigates the use of speech acts particularly illocutionary act in *Let's Be Cops*. The objectives are to identify the types and forces of illocutionary acts and to describe the directness and indirectness of expressing the illocutionary acts. In regard to the analysis, this research reveals that there are four types of illocutionary act and two ways of expressing the illocutionary acts.

With reference to the types of illocutionary act, the main characters employ four types. They are representative, directive, commissive and expressive. *Each type is expressed through various kinds of force. The data shows that there are new forces that emerge from each type.* New forces emerging from representative are asserting, stating opinion, informing, and clarifying. Ryan and Justin employ representative to convey beliefs or ideas about a state of affairs. New forces emerging from directive are commanding, warning, and inviting. It is through directive the main characters exercise their authority as cops. New forces emerging from commissive are refusing and threatening. Ryan and Justin commit themselves to a future course of action. Since they are cops, they are responsible for controlling the situations. Finally, expressive has greeting, apologizing, and

thanking. Ryan and Justin experience difficulty while being cops. They use expressive to convey what they feel towards something.

In regard to the second objective, there are two ways of expressing the illocutionary acts: direct and indirect ways. Directness is performed more frequently than indirectness since the main characters are cops. They need to deliver their messages immediately when handling a problem. In addition, being considered to have a position higher than others and to have a very close relationship with each other have Ryan and Justin performing directness often. Meanwhile, indirectness is not much performed as most of the time they are in situations where they need to be direct and clear when expressing their intentions.

Directness conveys a literal or basic meaning that the locutions conventionally express and is articulated through various types, i.e., representative, directive, commissive, and expressive. Meanwhile, indirectness conveys an implied meaning and is expressed through representative and directive.

B. Suggestions

Based on the results of the study, the researcher offers some constructive suggestions to Linguistics students and other researchers to consider. The suggestions are presented below.

1. To linguistics students

The researcher suggests Linguistics students to study more Pragmatics as it will help them improve on how they speak or use language in different situations

and prevents them from misunderstandings at the time of communication. Linguistics students will also be more conscious of the utterances whose literal meanings are hidden. Having pragmatic competence will help them interpret the implied meanings and tackle the problem in communication.

2. To other researchers

The researcher suggests other researchers to really think of the topic and the object of the research. They need to narrow the topic and need to be careful in selecting the object. The object must have something to do with the topic. It is done in order to get a more detailed analysis. In regard to narrowing the topic, the researcher encourages other researchers who wish to conduct research under Pragmatics especially illocutionary act to focus only on a specific analysis of illocutionary force, for example, scrutinizing request or complaint in other literary works such as novel.

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APPENDICES

Appendix A. Data Findings of the Main Characters's Utterances in *Let's Be Cops*

No : Number of Data Dir : Direct
 Rep : Representative Ind : Indirect
 Dir : Directive F : Function
 Com : Commissive P : Participant
 Exp : Expressive S : Setting
 Dec : Declarative T : Topic

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
1	Justin: Don't look at me when you sing that part. Ryan: Feel it! Justin: Ugh.		√				√		F: Commanding P: Ryan and Justin S: A pizza restaurant T: Justin feels uncomfortable watching ryan singing karaoke. He won't Ryan look at him while singing the part. His utterance explicitly shows his wish towards Ryan. The imperative indicates that he is performing a direct command.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
2	Justin: Don't look at me when you sing that part. Ryan: Feel it! Justin: Ugh.		√				√		F: Commanding P: Ryan and Justin S: A pizza restaurant T: Ryan gets a lot of pleasure out of the karaoke. While singing, he asks people in the room to feel the song. His utterance has the force or function of commanding since it is expressed in the imperative.
3	Justin: Don't look at me when you sing that part. Ryan: Feel it! Justin: Ugh. Ryan: That way Ryan: Man, that was pretty fun.	√					√		F: Asserting P: Ryan and Justin S: A pizza restaurant T: After singing Ryan joins Justin at the table and tells Justin that the karaoke was fun. The sentence is in the indicative mood that represents a belief. Ryan believes that the karaoke is fun since he experiences it. Thus his utterance is identified as having the function of asserting.
4	Justin: What happened man? Ryan: It's not a solo group. I needed you up there with me. That's why none of those kids had solo careers. Justin: I meant us.	√					√		F: Asserting P: Ryan and Justin S: A pizza restaurant T: Justin does not feel the same as Ryan. He looks worried instead like he is thinking about something. Ryan leaves off singing and joins Justin on the table, he tells Justin that he actually needs him to sing along with him on the stage. He is certain that it is not a solo group. His utterance is expressed in the declarative meant to make assertion.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
5	Justin: What happened man? Ryan: It's not a solo group. I needed you up there with me. That's why none of those kids had solo careers. Justin: I meant us.	√					√		F: Clarifying P: Ryan and Justin S: A pizza restaurant T: Justin clarifies his previous utterance. The “us” in “I meant us” is actually intended for him and Ryan. He is wondering what is happening to them. At the time Justin begins to realise that his life sucks since he and Ryan have achieved nothing. His utterance shows that he is performing a direct representative clarifying which is expressed through the declarative.
6	Justin: Remember when we first moved here and we said if we didn't make it by the time we were 30 we would move back to Ohio? Remember that? Ryan: Yeah.		√				√		F: Questioning P: Ryan and Justin S: A pizza restaurant T: Justin produces the interrogative to ask a question. He asks Ryan if he remembers the agreement they have made or not. They commit themselves to moving back Ohio if they are not successful in LA by the time they are 30. Ryan’s response indicates that Justin is performing a direct directive questioning. The certain function of the interrogative is questioning.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
7	<p>Justin: Remember when we first moved here and we said if we didn't make it by the time we were 30 we would move back to Ohio? Remember that?</p> <p>Ryan: Yeah.</p> <p>Justin: We're 30 as shit right now.</p> <p>Ryan: And tomorrow you're gonna sell your game. That's a guarantee dude. And also, they're gonna sell my commercial again.</p>		√					√	<p>F: Requesting P: Ryan and Justin S: A pizza restaurant T: Justin reminds Ryan about their age that they have reached the age of 30 and they haven't succeeded in job yet. Here, he tells Ryan a particular fact about them. However, in this situation, he actually wants Ryan to think of the issue and stop behaving stupidly. He is performing an indirect request through a direct representative reminding. Ryan's response indicates that he understands the implied meaning of Justin's utterance.</p>

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
8	<p>Justin: We're 30 as shit right now.</p> <p>Ryan: And tomorrow you're gonna sell your game. That's a guarantee dude. And also, they're gonna sell my commercial again.</p> <p>Justin: Why would you want them to run that?</p> <p>Ryan: Dude I got \$11,000 from that commercial. I've been living off that for 2 years.</p>		√					√	<p>F: Requesting P: Ryan and Justin S: A pizza restaurant T: Knowing that Justin is worried, Ryan tries to convince him that there is still something they can do. He tells Justin some facts about what they are going to do in the near future. His utterance is taken as an indirect request having the same meaning as the imperative “Do not worry”.</p>

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
9	<p>Ryan: And tomorrow you're gonna sell your game. That's a guarantee dude. And also, they're gonna sell my commercial again.</p> <p>Justin: Why would you want them to run that?</p> <p>Ryan: Dude I got \$11,000 from that commercial. I've been living off that for 2 years.</p>		√				√		<p>F: Questioning P: Ryan and Justin S: A pizza restaurant T: Justin asks Ryan why he wants the people to run his commercial. Here, he needs an answer from Ryan. The interrogative he constructs is truly meant to ask a question. Therefore his utterances is classed as a direct questioning.</p>
10	<p>Justin: Why would you want them to run that?</p> <p>Ryan: Dude I got \$11,000 from that commercial. I've been living off that for 2 years.</p>	√					√		<p>F: Informing P: Ryan and Justin S: A pizza restaurant T: Since Justin needs an explanation of his question, Ryan then informs Justin about particular facts why he wants those people to run his commercial. He tells Justin that he got \$11,000 from the commercial and uses the money to live off for 2 years.</p>

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
11	Ryan: Oh, just go talk to her, you pussy. Ryan: Do you want me to open for you?		√				√		F: Commanding P: Ryan and Justin S: A pizza restaurant T: Justin gets distracted by a beautiful waitress in the restaurant while having a talk with Ryan. Knowing that Justin cannot take his eyes off her, Ryan commands him to go talk to her. His utterance describes a direct command since the structure and the function is directly related.
12	Ryan: Do you want me to open for you? Justin: I do not. .			√				√	F: Offering P: Ryan and Justin S: A pizza restaurant T: “Do you want me to open for you?” is understood as an offer not just a question. He forms the interrogative to offer. Here, he commits himself to future action. He is willing to strike up a conversation with the waitress for Justin. Thus his utterance counts as an indirect offering which is expressed through directive questioning.
13	Ryan: Do you want me to open for you? Justin: I do not.			√			√		F: Refusing P: Ryan and Justin S: A pizza restaurant T: Justin refuses the offer. He clearly states that he does not want Ryan to open the conversation for him. The declarative explicitly shows the force of refusing.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
14	Ryan: I'll be happy to open for you. Justin: The last girl you had sex with was 55 years old. Ryan: Don't bring Jane into this, dude.	√					√		F: Reminding P: Ryan and Justin S: A pizza restaurant T: Justin reminds Ryan about the girl he had sex with. He tells Ryan about a certain fact that Ryan might have forgotten. A direct representative reminding is presented in the utterance.
15	Justin: The last girl you had sex with was 55 years old. Ryan: Don't bring Jane into this, dude.		√				√		F: Commanding P: Ryan and Justin S: A pizza restaurant T: Having a flashback of the girl he had sex with, Ryan commands Justin not to bring the girl into the conversation. He does not want to talk about it again. His utterance is a direct command as the construction and the function are related. The specific function commanding is clearly presented in the utterance.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
16	Ryan: (yelling at the people in the large SUV) I don't need the lights in my face. (16) I hear you! Ryan: Should I reverse into him? (17) Justin: Absolutely not. (18)		√					√	F: Commanding P: Ryan and Justin S: In a car, outside a dance club building T: Ryan's car is in line. It breaks down in front of a dance club building and a large SUV behind his car keeps on beeping and flashing its lights. He yells at the people in the SUV and asserts that he does not need the lights. The utterance is actually intended as a command meaning the same as the imperative "Stop flashing the lights!" . Here Ryan is so annoyed with the people inside the SUV.
17			√				√		F: Questioning P: Ryan and Justin S: In a car, outside a dance club building T: It is a direct question. Ryan expects only a yes or no answer from Justin. He asks Justin whether or not he should reverse the car into the SUV.
18			√				√		F: Suggesting P: Ryan and Justin S: In a car, outside a dance club building T: In response to Ryan's question, Justin suggests Ryan not to reverse into the SUV. He does not want to get into a mess.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
19	Ryan: (checking out his car) Oh dude it's bad. That's real damage. (19) The guy inside the SUV: Don't touch the car. Ryan: You hit my car. (20) Justin: Ryan chill. (21) I'll get proof. The guy inside the SUV:	√					√		F: Asserting P: Ryan and Justin S: Outside a dance club T: Ryan finally manages to start the engine. His car pulls out as the SUV whips past and thus the vehicles collide. He gets out of his car and inspects his car for damage. He asserts that it is real damage. He clearly states what he believes in declarative sentence.
20	You need to watch who you take picture of. Ryan: Don't touch my friend, man! The guy inside the SUV: What?	√					√		F: Asserting P: Ryan and the gangster S: Outside a dance club T: After inspecting the damage, Ryan walks towards the SUV car and tells the people inside that they have hit his car. He witnesses by himself.
21			√				√		F: Commanding P: Ryan and Justin S: Outside a dance club T: When Ryan and the gangsters are arguing, Justin appears and commands Ryan to relax. The imperative he produces match the function of the utterance.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
22	Ryan: You hit my car. Justin: Ryan chill. I'll get proof. (22) The guy inside the SUV: You need to watch who you take picture of. Ryan: Don't touch my friend, man! (23)			√			√		F: Promising P: Ryan and Justin S: Outside the dance club T: Justin asks Ryan to relax as he is getting proof. He is about to take a picture of the SUV. His utterance is regarded as a promise since he has committed himself to future action.
23	The guy inside the SUV: What?		√				√		F: Commanding P: Ryan and the gangster S: Outside a dance club T: (Ryan to the gangster) The gangster gets out of the SUV while Justin is trying to get proof and he breaks Justin's cellphone. Ryan pushes the gangster back and commands him not to touch Justin.
24	Justin: Get their plates, man! Ryan: They don't have plates.		√				√		F: Commanding P: Ryan and Justin S: Outside a dance club T: As the SUV moves away, Justin commands Ryan to get the license plate of it. His utterance is a direct command as the structure matches the function.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
25	Justin: Get their plates, man! Ryan: They don't have plates.	√					√		F: Asserting P: Ryan and Justin S: Outside the dance club T: Ryan runs after the SUV to get the plate, but then he finds the SUV does not have plate. Since he is certain of that, he tells Justin.
26	Justin: What's up guys? How's everybody doing? Everybody's good? (26) This is a character driven action game. But don't think of it as a game. Think of it as a real life experience. You are a cop, put it in real life. (27)				√		√		F: Greeting P: Justin, the boss, and the staff S: At digital empire T: On the next day, Justin is having a meeting with his boss and the staff. He pitches his video game idea 'Patrolman L.A' to them. Before starting off the presentation, he awkwardly asks people in the room how they are doing. The expressions can actually be taken as a greeting as well.
27	The boss: Okay, stop. Stop. Shut that shit off.	√					√		F: Explaining P: Justin, the boss, and the staff S: At digital empire T: Justin explains his idea with bringing two mannequins dressed as LAPD as a visual aid. His boss and the audience are disinterested to his idea. They do not listen while justin is explaining. The utterance is classed as a direct representative explaining an idea.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
28	Ryan: Everybody huddle up! (28) Joey, did you see that shit? (29) Joey: Dude, that shit was tight. Right? The kid: Shut up, Joey. Ryan: Hey, don't tell him to shut up. (30)		√				√		F: Commanding P: Ryan and the kids S: In a park T: Ryan is playing football with some kids in the park. He supposes that he is the mentor of the kids. When they finish playing, he commands people to huddle up. There is no hidden meaning behind his utterance. He communicates his wish directly.
29			√				√		F: Questioning P: Ryan and Joey S: In a park T: Joey is the one kid that Ryan is close with. When the game is over, he high five with Joey and asks Joey about the game.
30			√				√		F: Commanding P: Ryan and the kid. S: In a park T: (Ryan to the other kid) Joey tells Ryan that the game was tie and the other kid tells Joey to stop talking. Seeing that, Ryan commands the kid not to tell Joey to shut up.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
31	Ryan: Where are you guys going? (31) Ron: Home Ryan: What the fuck, Ron! It's a tie game. (32)		√				√		F: Questioning P: Ryan and the kids S: In a park T: (Ryan to the kids) As the kids who play football with Ryan are not happy with the game, they decide to leave. When they are leaving the park, Ryan asks them where they are going. Ryan produces an interrogative structure to ask a question.
32		√					√		F: Asserting P: Ryan and Ron S: In a park T: Ron tells Ryan that he and the other kids are going home and Ryan speaks angrily to them and asserts that the game was tight.
33	Ryan: So how did you do today? Justin: They bought it. Green light. Ryan: Yeah! Oh, I'm so happy for you! I knew it! Yeah!		√				√		F: Questioning P: Ryan and Justin S: At Ryan and Justin's apartment T: Ryan asks Justin about how's the day at work. Ryan actually wants to know whether or not the company buy Justin's video game idea. Justin is able to capture the intended meaning that is not shown in the words themselves.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
34	Ryan: So how did you do today? Justin: They bought it. Green light. (34) Ryan: Yeah! Oh, I'm so happy for you! I knew it! Yeah! (35)	√					√		F: Informing P: Ryan and Justin S: At Ryan and Justin's apartment T: Since Ryan asks about that, Justin then informs him that the company bought the game.
35					√		√		F: Congratulating P: Ryan and Justin S: At Ryan and Justin's apartment T: Knowing that Justin is successful, Ryan congratulates him by saying that he is happy for Justin and he asserts that he knew Justin would have achieved that success.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
36	Ryan: And that's why we're going to the party tonight in style. Justin: Do you really wanna do that? Ryan: Yes		√				√		F: Questioning P: Ryan and Justin S: At Ryan and Justin's apartment T: The interrogative that Justin produces is designed to ask a question. He needs an answer from Ryan if he really wants to go to the party in style.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
37	Ryan: And that's why we're going to the party tonight in style. Justin: Do you really wanna do that? Ryan: Yes Justin: I don't know man. I mean, they're throwing a costume party in the middle of June. (37) Ryan: That's what the e-vite said. (38)				√		√		F: Stating doubt P: Ryan and Justin S: At Ryan and Justin's apartment T: Justin has some doubt about the party that is thrown in the middle of June.
38	Justin: I don't know. It doesn't make sense.	√					√		F: Informing P: Ryan and Justin S: At Ryan and Justin's apartment T: Knowing that Justin has some doubt, Ryan tells him that he gets the information from the e-vite.
39	Justin: I don't know man. I mean, they're throwing a costume party in the middle of June. Ryan: That's what the e-vite said. Justin: I don't know. It doesn't make sense.	√					√		F: Stating opinion P: Ryan and Justin S: At Ryan and Justin's apartment T: Justin asserts that it does not make any sense if the party is held in the middle of June.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
40	Ryan: I'll tell you what makes sense. Us kicking ass and taking names. We're ghosts. Justin: You look ridiculous.	√					√		F: Asserting P: Ryan and Justin S: At Ryan and Justin's apartment T: Ryan shows Justin the ghost costume. Then Justin asserts that Ryan looks ridiculous wearing the costume.
41	Ryan: Then how about those? (41) Justin: My cop stuff? No. (42)		√				√		F: Questioning P: Ryan and Justin S: At Ryan's and Justin's apartment T: Ryan asks Justin how about wearing a cop costume. The utterance illustrates a direct question.
42		√					√		F: Disagreeing P: Ryan and Justin S: At Ryan and Justin's apartment T: Justin then disagrees with Ryan's idea about dressing as a cop.
43	Ryan: These vests are really heavy. Justin: Because they are real bulletproof vests.	√					√		F: Asserting P: Ryan and Justin S: Walking towards the party building T: Ryan and Justin put all the cop properties in to the police costume. Ryan asserts that the vests are heavy. He thinks it is as he feels it. The declarative is produced to make a statement of his belief.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
44	Ryan: These vests are really heavy. Justin: Because they are real bulletproof vests.	√					√		F: Informing P: Ryan and Justin S: Walking towards the party building T: As Ryan asserts the vests are heavy, Justin then informs Ryan that the vests are real bulletproof. He provides a particular fact to Ryan.
45	Ryan: These vests are really heavy. Justin: Because they are real bulletproof vests. Ryan: They are? Justin: Yeah.		√				√		F: Questioning P: Ryan and Justin S: Walking towards the party building T: Ryan is curious about the cop properties. He asks Justin if the guns are real or not.
46	Ryan: What about the guns? Are the guns real? (45) Justin: Yeah, but they don't fire. (46)	√					√		F: Informing P: Ryan and Justin S: Walking towards the party building T: As the police costume belongs to him, Justin must know some facts about it. Justin answers Ryan's question about the guns. He says the guns are real yet do not fire.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
47	Justin: You're idiot. This is not a costume party, it's masquerade party. (47) Ryan: That's the same thing. (48)	√					√		F: Asserting P: Ryan and Justin S: At the party T: They find out soon as they arrive at the party. It turns out that that is a masquerade party and not a costume party as Ryan said. Justin sees it by himself. He then tells Ryan that he is idiot. Ryan is mistaken about the party.
48		√					√		F: Stating opinion P: Ryan and Justin S: At the party T: Ryan produces the declarative to make a statement showing his opinion about the party. Ryan thinks that costume party and masquerade party are the same.
49	Justin: Ryan. Wait up. I didn't sell my game today. Ryan: I know, Justin. Justin: L.A's not for me, dude. I'm moving back to Ohio.		√				√		F: Commanding P: Justin and Ryan S: Walking down the street T: Ryan and Justin decide to leave the party as they feel like losers. They have not had success yet as their old friends. Ryan leaves the building with an unhappy face. Justin runs after Ryan and commands him to wait. The utterance counts as a direct command performed via imperative form.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
50	Justin: Ryan. Wait up. I didn't sell my game today. (50) Ryan: I know, Justin. Justin: L.A's not for me, dude. I'm moving back to Ohio. (51)	√					√		F: Informing P: Justin and Ryan S: Walking down the street T: Justin knows what Ryan actually feels at the time as he experiences the same thing. He then informs Ryan that he did not sell the game as he had told him before. The declarative is produced to make a statement presenting a fact.
51				√			√		F: Promising P: Justin and Ryan S: Walking down the street T: Realising they have not success yet, Justin tells Ryan he is gonna leave LA. He is moving to Ohio. Through the utterance, he makes a promise to do something in the future.
52	Ryan: Freeze! You guys over there, freeze! Everybody freeze. Pedestrian: What the fuck?		√				√		F: Commanding P: Justin and Ryan S: Walking on a pedestrian zone T: Ryan and Justin are wearing cops uniform while walking down the street. They gain respect of others for their quality. Knowing that they could take advantage of it, they issue command people here and there. Ryan commands the pedestrians to freeze or stay at where they are to know if it works.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
53	Ryan: Freeze! You guys over there, freeze! Everybody freeze. Pedestrian: What the fuck? Ryan: Justin, you've got to try it. (53) Justin: Police! Freeze! (54)		√				√		F: Suggesting P: Justin and Ryan S: Walking on a pedestrian zone T: Ryan is successful in getting people believe that he is a cop. He gives commands here and there. He suggests Justin to try it.
54	Oh! My bad, dude. Pedestrian: Stupid pigs. Justin: Yep, they think we're real. Ryan: So, let's be cops. (55)		√				√		F: Commanding P: Justin and Ryan S: Walking on a pedestrian zone T: Knowing it is successful, Justin then wants to try it. He commands a pedestrian on a skateboard to freeze until the pedestrian falls off. The imperative structure he produces gets the pedestrian to carry out the command immediately.
55			√				√		F: Inviting P: Justin and Ryan S: Walking on a pedestrian zone T: Finding out that impersonating cops is fun, Ryan then invites Justin to be cops. He encourages his friend to actually experience it.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
56	Ryan: What you got in your hand there? (56) Pedestrian: Officers, this is- Ryan: That's some really good weed, man. (57) Pedestrian: Is this for real?		√				√		F: Questioning P: Justin and Ryan S: Walking on a pedestrian zone T: They begin their action by approaching some guys who are smoking weed. At the time Ryan and Justin are acting like real cops. Ryan approaches the guys and asks them what they got in their hand. Here, he really wants to know about something and thus he provides a question for the guys to answer.
57		√					√		F: Stating opinion P: Ryan and Pedestrians S: Walking on a pedestrian zone T: The guy seems afraid to tell Ryan the truth. Being impatient with the response, Ryan snatches the weed out of the guy's hand immediately, then smokes it. He tells the guy that the weed is good. He states clearly what he thinks about the weed. It is a direct representative stating an opinion.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
58	Ryan: I knew we'd see these dicks again. Hey, pull over. (58) Justin: Are you serious? (59)		√				√		F: Commanding P: Justin and Ryan S: In the car T: Ryan and Justin are still dressed in cops. They are in the car as they come across the SUV that hit their car the other night. It is parked in front of the pizza restaurant. Knowing the gangsters are in the restaurant, Ryan commands Justin to pull over.
59			√				√		F: Questioning P: Justin and Ryan S: In the car T: In response to Ryan's command, Justin produces a question to Ryan. He asks Ryan whether he is serious about messing with the gangsters again. Ryan seems determined about his intention. He is sort of more confident for at the time he appears as cops.
60	Ryan: We're here. We got reports of a 418. Gangster: What? Ryan to Justin: Why don't you tell them what a 418 is? Justin: (telling the gangsters)	√					√		F: Informing P: Ryan, Justin and the gangster S: At the pizza restaurant T: Ryan tells the gangsters that he and Justin just got report of an ongoing situation at Georgie's. Ryan deceives the gangsters by presenting a fact that they do not know.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
61	Ryan: We're here. We got reports of a 418. Gangster: What? Ryan to Justin: Why don't you tell them what a 418 is? Justin: (telling the gangsters)		√					√	F: Commanding P: Ryan, Justin and the gangster S: At the pizza restaurant T: Ryan's utterance to Justin illustrates an indirect command. Ryan produces the interrogative not to ask a question yet a command. Justin is able to capture the implicit meaning of the utterance. He carries out the command that Ryan implicitly gives to him.
62	Ryan: Hey, you two, get up here. Now. (62) The gangsters: Do I know you? Ryan: You do now. (63)		√				√		F: Commanding P: Ryan and the gangster S: At the pizza restaurant T: Ryan and Justin inspect through the building and they see the other two gangsters are in the lower ground ahead of a door. Ryan commands both of them to get up immediately.
63		√					√		F: Asserting P: Ryan and the gangster S: At the pizza restaurant T: The gangster get annoyed with Ryan and Justin. In response to the gangster's question, Ryan tells them confidently that they now know him and Justin. Ryan uses the declarative to make an assertion about his belief.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
64	Ryan: Everybody outside now. Hands against the car. (64) Ryan to Justin: Dude. Take my photo. (65) Justin: For what? (66) Ryan: For Facebook. (67) Thank you. (68)		√				√		F: Commanding P: Ryan and the gangster S: At the pizza restaurant T: Getting the gangsters gathered up, Ryan then commands them to go outside the building and put their hands against the car. He certainly express his intention in the utterance.
65			√				√		F: Commanding P: Ryan and Justin S: Outside the pizza restaurant T: Ryan commands Justin to take a photo of him while the gangsters are facing against the car.
66			√				√		F: Questioning P: Ryan and Justin S: Outside the pizza restaurant T: Justin seems a bit confused. He asks Ryan what the photo is for. The interrogative he produces is designed to really ask a question.
67		√					√		F: Informing P: Ryan and Justin S: Outside the pizza restaurant T: In response to Justin's question, Ryan then tells him that the photo is gonna be uploaded on facebook.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
68	Ryan to Justin: Dude. Take my photo. Justin: For what? Ryan: For Facebook. Thank you.				√		√		F: Thanking P: Ryan and Justin S: Outside the pizza restaurant T: Justin takes a photo of him dressing in a cop. Ryan thanks him for taking the photo. He looks so happy as having the photo.
69	Ryan to the gangsters: This vehicle was involved in a hit-and-run the other night. And the car you hit was very expensive. The car was worth anywhere between \$15,000 and \$27,000.	√					√		F: Describing P: Ryan and Justin S: Outside the pizza restaurant T: Ryan gets the gangsters listened to him while he is describing an accident happened the other night. He believes it was a hit and run accident. He describes to the gangsters that the car that the SUV hit was very expensive and worthy.
70	Ryan: Partner, give them a sobriety test. I'm gonna 402 the vehicle. Justin: What's a 402? Ryan: Search and seizure.		√				√		F: Commanding P: Ryan and Justin S: Outside the pizza restaurant T: Ryan commands Justin to give the gangsters sort of a sobriety or serious test. He wants Ryan to do as commanded.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
71	Ryan: Partner, give them a sobriety test. I'm gonna 402 the vehicle. (71) Justin: What's a 402? (72) Ryan: Search and seizure. (73)			√			√		F: Promising P: Ryan and Justin S: Outside the pizza restaurant T: While Justin is testing the gangsters, Ryan is making an inspection of the SUV. He produces the declarative to make a promise of future action he is doing.
72			√				√		F: Questioning P: Ryan and Justin S: Outside the pizza restaurant T: Justin does not know what Ryan is going to do with the vehicle. He asks Ryan what the 402 means.
73		√					√		F: Informing P: Ryan and Justin S: Outside the pizza restaurant T: Ryan is the one who knows the 402. Therefore he tells Justin what it is. He uses a lingo to deceive the gangsters so that the gangsters would believe that Ryan and Justin are real cops.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
74	Ryan: Well, I hope we all learned a lesson here. (74) The gangster: Now who are you? Ryan: Who are we? Why don't you tell these men who we are? (75) Justin to the gangsters: We're the law, bitch. (76)		√				√		F: Wishing P: Ryan and the gangsters S: Outside the pizza restaurant T: After inspecting the SUV, Ryan expresses a wish to the gangsters. He hopes that the gangsters will not do the same thing ever again. The declarative he produces is intended to get the gangsters to comply with the wish.
75			√					√	F: Commanding P: Ryan and Justin S: Outside the pizza restaurant T: The gangsters keep asking Ryan and Justin who they are as they get annoyed with Ryan and Justin for interfering their business. In response to their question, Ryan provides Justin an interrogative. Here, he does not want Justin to answer the why, yet he wants Justin to tell the gangsters who they are.
76		√					√		F: Informing P: Justin and the gangsters S: Outside the pizza restaurant T: Justin manages to capture the implicit meaning of Ryan's utterance. He knows that it is not the why answer that Ryan needs at the time. He then completes the command by telling the gangsters that they are the law.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
77	Ryan: This is what we needed, buddy. (77) Justin: How far are we planning on taking this, dude? (78) Ryan: Just enjoy the night. (79)	√					√		F: Asserting P: Ryan and Justin S: In the pizza restaurant T: Ryan and Justin are happy as they succeed in getting the gangsters. Ryan asserts to Justin that that is actually what they need. He experiences a lot of pleasure out of the impersonation.
78			√				√		F: Questioning P: Ryan and Justin S: In the pizza restaurant T: Justin then asks Ryan how far they are taking on the impersonation. He seems all confused all the time as from the beginning he only follows Ryan.
79			√				√		F: Commanding P: Ryan and Justin S: In the pizza restaurant T: In response to Justin's question, Ryan commands Justin to just relax and enjoy the night. He does not want Justin to worry about how far they are taking on that. The explicit utterance shows the right intention of Ryan.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
80	Ryan: She likes you, Justin. You do not mess with the law! Justin: You don't mess with the law! Yeah, yeah!	√					√		F: Asserting P: Ryan and Justin S: In the pizza restaurant T: Justin has a crush on a waitress at the pizza restaurant. She is Josie. Josie comes to Ryan's and Justin's table to have a little chit chat with them. She introduces herself to the cops. Ryan thinks that she is sexually attracted to Justin. He then tells Justin about it. He is sure that Josie likes Justin.
81	Justin: Oh, shit. Oh, shit, dude. I'm getting pulled over. (81) Ryan: Play it cool, Chang. (82) Justin: Play it cool? I can't play it cool. I'm black!				√		√		F: Stating panic P: Ryan and Justin S: In the car telephoning T: Justin does not know that Ryan has followed his car while they are on the phone. He does not know that it is Ryan who gets him pulled over. Justin thinks that it is a real cop. He freaks out.
82			√				√		F: Suggesting P: Ryan and Justin S: In the car telephoning T: Ryan suggests Justin what to behave. He wants Justin to behave in a calm way.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
83	Ryan: Turn off the engine and step out of the car. (83) Justin: Okay. I'm getting out. (84)		√				√		F: Commanding P: Ryan and Justin S: At the side of the road T: Justin gets pulled over. Ryan commands him to turn off the engine and step out of the car. He performs directive through the imperative to show seriousness of his certain intention.
84				√			√		F: Promising P: Ryan and Justin S: At the side of the road T: Justin carries out the command. He promises to get out of the car. He uses the declarative structure to tell the cop that he will certainly do something.
85	Justin: Wow. Where did you get this? Ryan: eBay, dude.		√				√		F: Questioning P: Ryan and Justin S: At the side of the road T: Justin is surprised to see Ryan driving a cop car. It turns out that the car has been modified to like a real cop car by Ryan. Justin wants to know where Ryan get the car, and therefore he asks Ryan.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
86	Justin: Wow. Where did you get this? Ryan: eBay, dude.	√					√		F: Informing P: Ryan and Justin S: At the side of the road T: Being asked about where he gets the car, Ryan then tells Justin that he gets the car from eBay. eBay is an online auction.
87	Gatekeeper at a pub: Officers, is there a problem? Ryan: Do you want to go to jail tonight?		√					√	F: Commanding P: Ryan and a gatekeeper S: Entrance at a nightclub T: Ryan and Justin are stopped by a gatekeeper at a nightclub. At the time Ryan and Justin are recognised as cops as they are wearing a cop uniform. It makes the gatekeeper wonder if there is a problem at the club. Here, Ryan performs directive through the interrogative structure. The interrogative he produces is actually meant to give a command. He wants the gatekeeper to understand it as a command.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
88	Radio reporter: All units, all units, we have a 2735 in progress Ryan: We're getting in the shit! (88) Justin: No! (89) Ryan: I'm a sergeant! Oh, I'm gonna kill you, Justin. (90)			√			√		F: Promising P: Ryan and Justin S: In the patrol car T: Ryan and Justin get a call while patrolling. Ryan seems very excited about getting into the situation. He states that he and Justin are dealing with it. He constructs the declarative to commit himself to particular action.
89				√			√		F: Disagreeing P: Ryan and Justin S: In the patrol car T: Justin comes not to have the same thought with Ryan. He disagrees with decision that Ryan makes. He does not want to get into the situation as he is the one experiencing unpleasantness along the way.
90				√			√		F: Threatening P: Ryan and Justin S: In the patrol car T: Ryan gets annoyed knowing that Justin does not agree with him. He tells Justin he is going to kill him if he does not do what he wants. Ryan's utterance is commissive expressing a threat since he commits himself to causing problem for Justin.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
91	Ryan: Police! Open up. (91) What seems to be the problem, ma'am? (92) Woman: It's my sorority sisters. Please hurry and come in.		√				√		F: Commanding P: Ryan and a woman S: In the sorority house T: Besides changing his appearance, Ryan also changes the way he acts. He acts like he is a real cop. His utterance "Police! Open up." is intended to give a command to people inside the house to open the door.
92			√				√		F: Questioning P: Ryan and a woman S: In the sorority house T: As the door is open, Ryan immediately asks the woman about the problem.
93	Justin: Calm down, sir! Precious: Excuse me? Ryan: That's a ma'am.		√				√		F: Commanding P: Ryan, Justin and Precious S: In the sorority house T: The sorority girls keep on arguing with each other. Justin asks one of the girls to calm down.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
94	Justin: Calm down, sir! Precious: Excuse me? Ryan: That's a ma'am.	√					√		F: Clarifying P: Ryan, Justin and Precious S: In the sorority house T: Justin mistakes the girl for a man. The girl seems a bit offended being addressed as 'Sir'. Knowing that Ryan then clarifies it. He tells Justin that the girl is a woman.
95	Ryan: You guys seem like two classy ladies. (95) Let's handle this like adults. (96) What is your name? (97) Precious: Precious.	√					√		F: Stating opinion P: Ryan and Precious S: In the sorority house T: Ryan thinks that the girls are like classy ladies. He has his own opinion of the girls.
96			√				√		F: Inviting P: Ryan and Precious S: In the sorority house T: Ryan asks the girls to solve the problem like adults.
97			√				√		F: Questioning P: Ryan and Precious S: In the sorority house T: He first asks one of the girls to tell him about her name.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
98	Ryan: Ma'am, for the last time, what is your name? (98) Precious: It's Precious. Ryan: So Precious, why don't you tell us what's going on here? (99)		√				√		F: Warning P: Ryan and Precious S: In the sorority house T: Ryan does not think it is true that her name is precious. He warns the girl to tell him the truth about her real name.
99			√					√	F: Commanding P: Ryan and Precious S: In the sorority house T: Ryan constructs the interrogative not to ask a question nor to get an answer of the why. He actually wants the girl to tell him what is going on there.
100	Ryan: Here's what we're gonna do. Give me your phone. Precious: What you doing?		√				√		F: Commanding P: Ryan and Precious S: In the sorority house T: As the problem is on the phone chat, Ryan commands the girl to hand him her cellphone.
101	Justin: I'm gonna go home. Ryan: Stop it, we're cops. Act like it. (101) I will be reading the part of D'Andre, the man in question. You read JaQuanda. (102)		√				√		F: Commanding P: Ryan and Justin S: In the sorority house T: Justin seems not willing to handle the case. He shows no interest in it. Ryan gets annoyed with him. He commands Justin to act like cops.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
102	Justin: I'm not gonna do that. (103)		√				√		F: Instructing P: Ryan and Justin S: In the sorority house T: As the way of solving the problem, Ryan instructs Justin to read JaQuanda part while he reads the part of D'Andre.
103				√			√		F: Refusing P: Ryan and Justin S: In the sorority house T: Justin does not want to carry out the order. He is not willing to read JaQuanda part.
104	Josie: How many bad guys were there? Justin: Um..two, but the little girl, she could really fight.	√					√		F: Informing P: Justin and Josie S: In Josie's apartment T: Justin tells Josie that he fights with two girls when he was trying to control the situation.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
105	Ryan: I'm so proud of you, Chang. (105) Justin: We just kissed, dude. But the next time I see her, I'm telling her the truth. (106)				√		√		F: Stating pleasure P: Ryan and Justin S: In a car T: Ryan is happy for Justin. Justin tells Ryan that he and Josie have just kissed.
106				√			√		F: Promising P: Ryan and Justin S: In a car T: Justin is committed to coming clean or telling Josie the truth that he has been lying about his life.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
107	Segars: You don't have any plates on your vehicle. Ryan: We're not sure what to make of that. We were on a 288. While we were inside, somebody stole our plates. (107)	√					√		F: Informing P: Ryan and officer Segars S: In a car in front of a hardware store T: Ryan gets pulled over by a police since his car does not have plate. He tells the police that somebody has stolen it.
108	Segars: Oh, shit. I'm sorry, Sergeant. I didn't see the stripes. We've been getting a lot of calls about stolen cop cars. I'm Officer Segars, this is Officer Jackson. Sorry, Sergeant, we should have called it in first.		√					√	F: Warning P: Ryan and officer Segars S: In a car in front of a hardware store. T: Segars is deceived by the stripes on Ryan's uniform. He thinks that Ryan is a Sergeant. Knowing that it is successful, Ryan warns Segars not to do the same thing again.
109	Ryan: Look, I don't mean to scold you. I was young and hungry once, too. (108) I'm Officer O'Malley. This is my best friend and partner, Officer Chang. (109)	√					√		F: Introducing P: Ryan and officer Segars S: In a car in front of a hardware store. They are talking through the window car. T: Ryan introduces Justin to Segars. Here Ryan gives a fact to Segars that someone whom he is introducing is his best friend.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
110	Officer Segars: How about we take you guys out and buy you a couple of drinks? Ryan: If you're buying, we're in. The officer: Well, yeah, the first round.			√			√		F: Promising P: Ryan and officer Segars S: In a car in front of a hardware store. They are talking through the window car. T: Ryan commits himself to going with Segars if Segars is willing to buy him a couple of drinks.
111	The officer: Wanna take the lead on this, Sarge? Ryan: Me? No.			√			√		F: Refusing P: Justin and Ryan S: In a hardware store T: Something is happening inside a hardware store. Segars and Ryan go inside to check out. Knowing that Ryan holds higher position than him, Segars offers Ryan if he is going first. Ryan then refuses it since he does not know how to handle.
112	The officer: Take him, Sarge, take him! Ryan to Justin: Go ahead. This one's all you. Justin: Nope.			√			√		F: Refusing P: Justin and Ryan S: In a hardware store T: Ryan and Justin are attempting to catch a thief. The thief is running towards them. Ryan asks Justin to take him and yet Justin refuses it. He is scared since the thief is very large.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
113	Justin: Dude, that was way too close. (113) Ryan: Seriously. What's the worst that could happen? (114)	√						√	F: Requesting P: Justin and Ryan S: In a car T: Justin is worried as he thinks he and his buddy have gone too far with the impersonation. He indirectly says that they need to stop.
114			√					√	F: Convincing P: Justin and Ryan S: In a car T: <i>What's the worst that could happen?</i> is an expression used to convince.
115	Justin: Who is this? Ryan: It's Joey. He's our intern.		√				√		F: Questioning P: Justin and Ryan S: In their apartment T: It is the first time Justin sees Joey. Justin does not know who comes with Ryan and thus he asks Ryan. The interrogative that Justin forms really means to ask a question.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
116	Justin: Who is this? Ryan: It's Joey. He's our intern.	√					√		F: Introducing P: Justin and Ryan S: In their apartment T: Ryan shares what he knows with Justin. He tells Justin who the kid is. The utterance uttered by Ryan contains factual information about the kid.
117	Josie: I need you to come down here right away. I'm at Georgia's. Justin: What's wrong, Josie?		√				√		F: Questioning P: Justin and Josie S: On the phone T: Josie calls Justin for help. She is in panic. She asks Justin to come to Georgia's. Justin's utterance is identified as a direct illocutionary act. He produces an interrogative to pose a question. He needs Josie to tell him what is happening.
118	Justin: Can I talk to you for a second, please? Mossi: All right, boyfriend. Justin: Listen, you gotta leave her alone now.		√					√	F: Requesting P: Justin and Mosie S: At Georgia's T: Justin forms an interrogative to make a request.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
119	Justin: Can I talk to you for a second, please? Mossi: All right, boyfriend. Justin: Listen, you gotta leave her alone now.		√				√		F: Commanding P: Justin and Mosie S: At Georgia's T: Justin asks Mossi to stay away from Josie. The imperative structure indicates that Justin is performing a direct act. He means what he is saying.
120	Justin: All right, so we're just gonna come clean and tell these guys everything. Ryan: Everything except for the fact that we've been pretending to be cops. Justin: What? No. This shit has gone way too far.	√					√		F: Disagreeing P: Ryan and Justin S: In front of a police station T: Justin disagrees with Ryan's idea. Ryan states that they are not going to come clean with officers about their impersonation of cops. The <i>no</i> in " <i>What? No.</i> " indicates that he is against Ryan.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
121	Segars: Nobody in the community's gonna testify against him and without hard evidence, we got nothing. Ryan: So why don't we do surveillance?	√						√	F: Suggesting P: Ryan and the officer S: At a police station T: Ryan is performing an indirect representative suggesting through directive questioning. Here, the interrogative is not meant to ask a question, yet it is to give suggestion. This conversation happens after Ryan and Justin come clean with Segars about a fact that they are not real cops. Segars is a real cop. In social hierarchy, he has a higher position than Ryan and Justin. Ryan indirectly expresses his intention since he considers who he is speaking with.
122	Justin: What do you think they're doing in there? Ryan: I don't know, man. Something shady, that's for sure.	√					√		F: Stating opinion P: Ryan and Justin S: In a car T: Ryan expresses his opinion through the declarative form. The certain function of his utterance is stating. He tells Justin that something illegal is happening in Mossi's.
123	Ryan: Police business, open up now. Woman: Hi. Ryan: Hi.		√				√		F: Commanding P: Ryan and a woman S: At an apartment where Ryan and Justin are doing surveillance T: Ryan asks someone inside the room to open the door for him.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
124	Ryan: Police business, open up now. Woman: Hi. Ryan: Hi.				√		√		F: Greeting P: Ryan and a woman S: At an apartment where Ryan and Justin are doing surveillance T: As the door opens, Ryan greets a sexy woman who opens the door.
125	Woman: I've had some very dramatic relationships. My therapist says I need to meet a more stable guy. I love a man in uniform. I did a three-way once with two paramedics. Justin: Ma'am, I'm going to need you to go to your room. Woman: All right. Ryan: You do not know what vibage is, pal. I think she's an interesting lady and she's got a lot to offer this team.	√					√		F: Stating opinion P: Ryan and Justin S: At an apartment where Ryan and Justin are doing surveillance T: Ryan and Justin stake out a compound where Mossi is doing criminal activity. They decide to stake out from an apartment that provides a good view of the compound. The apartment belongs to a sexy woman who tries hard to distract Ryan and Justin while doing surveillance. Justin gets so annoyed with the woman and meanwhile Ryan thinks that the woman is interesting and has got a lot to offer to them.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
126	Ryan: Who is that? (126) Justin: I think he's the boss. (127) Ryan: Take photos of this henchmen. (128)		√				√		F: Questioning P: Ryan and Justin S: At an apartment where Ryan and Justin are doing surveillance T: While investigating the compound, there is a guy getting out from a car. Ryan has no idea of who the guy is, then he asks Justin.
127		√					√		F: Stating opinion P: Ryan and Justin S: At an apartment where Ryan and Justin are doing surveillance T: Justin gives an opinion about the guy he and Ryan are wondering. He thinks that the guy is the boss.
128			√				√		F: Commanding P: Ryan and Justin S: At an apartment where Ryan and Justin are doing surveillance T: Seeing the guy getting out from the car with a henchman , Ryan then commands Justin to take photos of the henchmen.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
129	Ryan: Oh, shit, dude. We gotta know what's inside those crates. (129) Justin: This is a terrible idea. (130)	√					√		F: Asserting P: Ryan and Justin S: At an apartment where Ryan and Justin are doing surveillance T: There is a delivery truck dropping off a shipment of some crates to Mossi's compound.
130		√					√		F: Stating opinion P: Ryan and Justin S: In a car following the delivery truck T: Ryan comes up with an idea for how to know what is inside the crates. He decides to bring the delivery man to his apartment and do some interrogations. Justin thinks the idea of kidnapping the delivery man is terrible.
131	Ryan: Do you want a beer? Pupa: Yeah, beer sounds good. Ryan: What's your name? Pupa: My name is Pupa.			√				√	F: Offering P: Ryan and Pupa S: At Ryan's and Justin's apartment T: The interrogative is not meant to ask a question yet it is an offer. Ryan offers Pupa a beer.
132	Ryan: Do you want a beer? Pupa: Yeah, beer sounds good. Ryan: What's your name? Pupa: My name is Pupa.		√				√		F: Questioning P: Ryan and Pupa S: At Ryan's and Justin's apartment T: Ryan wants to know the delivery's name. He asks him to tell him his name.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
133	<p>Pupa: For real, I don't know what's in those crates. But Mossi paid some heavy cash for whatever's in there.</p> <p>Ryan: But how do we find out?</p> <p>Pupa: Mossi's having one of his parties tonight. I hear shit gets crazy. At least 3 people die, everytime he has a party.</p>		√				√		<p>F: Questioning P: Ryan and Pupa S: At Ryan's and Justin's apartment T: Ryan thinks that they need to know what is inside the crates. He asks Pupa and Justin how to find out.</p>
134	<p>Ryan: Holy shit. Pupa: What? Justin: What?</p> <p>Ryan: This is gonna sound a little bit weird. But you two could pass as brothers.</p>	√					√		<p>F: Stating opinion P: Ryan, Justin, and Pupa S: At Ryan's and Justin's apartment T: Ryan is thinking very hard about how to find out inside the crates. After time he finally gets an idea. He thinks that Justin and Pupa look alike like brothers. He has the idea of getting Justin into Mossi's party with the look of Pupa.</p>
135	<p>Justin: I look like someone hit me in the face with Lil Wayne.</p> <p>Pupa: Oh shit! That's funny</p> <p>Ryan to Josie: Hey, Josie, I gotta say you're one heck of an artist.</p> <p>Josie: Thank you.</p>				√		√		<p>F: Complimenting P: Ryan, Justin, Pupa and Josie S: At Ryan's and Justin's apartment T: Justin looks exactly as Pupa after Josie puts on makeup on him. Ryan is surprised to see Justin's new appearance. He compliments Josie on her skill.</p>

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
136	Bodyguard: Mossi's gonna wanna speak to you. Been looking for you. Justin: Shit, what do I do? (136) Ryan: I don't know, but don't be nervous. But don't fuck it up, either. (137)		√				√		F: Questioning P: Ryan and Justin S: At Mossi's party T: One of Mossi's bodyguards comes to Justin. He tells Justin that Mossi wants to speak to him. Justin is all scared and worried as he is afraid that Mossi will recognise him. He asks Ryan what he should do.
137	Mossi: The fuck are you doing here? I best not be finding out you lost one of my crates. Hit this shit.		√				√		F: Advising P: Ryan and Justin S: At Mossi's party T: Ryan advises Justin not to be nervous nor mess it up.
138	Justin: Ryan, what did I just smoke? What does "cranked up" mean? (138) Ryan: You just smoked crystal meth, dude. (139)		√				√		F: Questioning P: Ryan and Justin S: At Mossi's party T: Justin freaks out after smoking the cranked up. He does not know what he has just smoked. Then he asks Ryan what it is.
139		√					√		F: Informing P: Ryan and Justin S: At Mossi's party T: Ryan tells Justin that the cranked up means crystal meth. Justin smokes crystal meth.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
140	Ryan: Justin, it's the crates. These were confiscated by the police. (140) Justin: Yeah. Ryan: They were supposed to destroy this shit. He stole all this. (141)	√					√		F: Asserting P: Ryan and Justin S: In a basement where the crates are kept T: Ryan manages to get into the basement while Mosie is partying. There he and Justin search for the crates.
141		√					√		F: Asserting P: Ryan and Justin S: In a basement where the crates are kept T: Ryan believes that Mossi has stolen the crates.
142	Segars: You got Mossi? Ryan: I got him. Segars: Wow. Ryan: In this envelope, I got enough hard evidence to put away Mossi Kasic for a lot of years.	√					√		F: Informing P: Ryan and Segars S: At a police station T: After doing surveillance, Ryan comes to Segars to give him evidence of a criminal offence of Mossi Kasic. Ryan tells Segars that he gets Mossi and manages to collect all the evidence.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
143	Detective Brolin: Who are you? Ryan: Before you do anything, I already made copies of that.	√					√		F: Informing P: Ryan and detective Brolin S: At a police station T: When Ryan is about to give the evidence, he finds out that detective Brolin, who is also involved in the criminal act, is in charge of the Mossi case. Ryan is very surprised. He tells Brolin that he has made copies of all the evidence.
144	Detective: I am running a routine undercover investigation to bring down Mossi Kasic and you're interfering. Ryan: That's not true. Detective: Oh, it's not true? Ryan: No.	√					√		F: Asserting P: Ryan and detective Brolin S: At a police station T: Brolin tells Ryan that he is running an investigation to bring down Mossi Kasic. Ryan then undoubtedly says that it is not true. He believes detective Brolin is actively involved in the criminal activity.
145	Justin: We're not cops. Segars: It's true? Justin: But everything I'm about to tell you right now is real. Mossi has got Ryan, and he is gonna kill him. He's got him in an underground tunnel beneath Tirana, Mossi's club.	√					√		F: Informing P: Justin and Segars S: On the phone T: Justin is in the car heading to Tirana, Mossi's club, where Ryan is kept. He calls Segars for some help. He is in panic. He comes clean with Segars about a fact that he and Ryan are actually not real cops.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
146	Justin: We're not cops. Segars: It's true? Justin: But everything I'm about to tell you right now is real. Mossi has got Ryan, and he is gonna kill him. He's got him in an underground tunnel beneath Tirana, Mossi's club.	√						√	F: Request P: Justin and Segars S: On the phone T: Justin tells Segars about what is going on. He tells Segars that Mossi has kidnapped Ryan and got him in an underground tunnel beneath Tirana. Justin is performing an indirect request. He actually wants Segars to check it out.
147	Segars: What underground tunnels are you talking about? Justin: It's their safehouse. And there are cops involved. They tried to shoot me. Segars: Hey, you better watch what you're saying, Chang.	√					√		F: Informing P: Justin and Segars S: On the phone T: Segars does not know what underground tunnels Justin is talking. He asks Justin to tell him about it. Justin then tells Segars about a fact that the underground tunnel is actually Mossi's safehouse. It's hidden beneath Tirana.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
148	<p>Josie: Hey. What are you doing down there?</p> <p>Justin: Josie, you gotta go, okay? Take Georgie and Lydia and get out of here right now. (148)</p> <p>Josie: What are you talking about?</p>		√				√		<p>F: Instructing</p> <p>P: Justin and Josie</p> <p>S: At the underground passage</p> <p>T: While Justin is sneaking in through the ground of the pizza restaurant, Josie appears and asks Justin what he is doing. Then Justin asks Josie to get out of the place and take Georgie and Lydia with her. The place is under inspection.</p>
149	<p>Justin: Don't come- I'm not a cop, okay? (149)</p> <p>Josie: Why do you keep saying that?</p>	√					√		<p>F: Informing</p> <p>P: Justin and Josie</p> <p>S: At the underground passage</p> <p>T: Josie does not get why Justin asks her to get out and take Georgie and Lydia. Justin then comes clean with Josie that he is not a real cop.</p>
150	<p>Ryan: Thank you for saving us</p> <p>Segars: Just shut up!</p> <p>Ryan: We didn't mean to screw you over. It was never our intention to pull you into this.</p> <p>Segars: I don't care.</p>				√		√		<p>F: Thanking</p> <p>P: Ryan and Segars</p> <p>S: In an underground tunnel beneath Tirana.</p> <p>T: Ryan is kidnapped and tortured by Mossi. Justin comes to save Ryan and yet he fails. Segars suddenly appears and saves them both. As Mossi and the other criminals are running off, Ryan thanks Segars for saving his life. He expresses his gratitude towards Segars.</p>

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
151	Justin: What are you doing? Ryan: I can't do this. He's outmanned, he's outgunned, and it's my fault. Justin: You were right.	√						√	F: Promising P: Ryan and Justin S: In an underground tunnel beneath Tirana. T: Segars gets really mad at Ryan and Justin after knowing that Ryan and Justin have impersonated cops. Segars tells them off and asks them to leave. As they are about to leave, Ryan changes his mind. He tells Justin that he cannot leave Segars alone. He blames himself for making the mess.
152	Ryan: Here's what we gotta do. We gotta pull the fire away from him. He's stuck, okay? Justin: All right.		√						F: Instructing P: Ryan and Justin S: In an underground tunnel beneath Tirana. T: Ryan and Justin commit themselves to helping Segars face Mossi. When Segars is stuck, Ryan gives an instruction to Justin. He says they are going to pull the fire away from Segars so Segars can release.
153	Ryan: Being in the shit isn't the shit. Justin: No, it's not the shit. Look, man. I'm sorry about everything. Everything I said. I didn't mean- Ryan: Justin, we're brothers.				√		√		F: Apologizing P: Ryan and Justin S: In an underground tunnel beneath Tirana. T: Ryan and Justin get stuck in a room beneath Tirana. There is no way to get out. They think they are going to die in Mossi's hands. Therefore Justin tells Ryan that he is sorry for everything he said. He apologizes to Ryan for causing him unhappiness.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
154	Justin: Are you okay? (154) Ryan: Beside the fact that you shot me, I'm great, Chang. (155) Justin: I'm sorry. (156)		√				√		F: Questioning P: Ryan and Justin S: In an underground tunnel beneath Tirana. T: Ryan and Justin are in a very difficult situation at the time. They have to deal with Mossi alone. While Justin and Mossi are fighting, Ryan tries to get the gun and shoots Mossi. Yet he fails, he shoots Ryan instead. Before Mossi kills them, Officer Segars comes and rescues them both from Mossi. Justin then approaches Ryan and asks how he is. He seems worried about his bestfriend.
155		√					√		F: Asserting P: Ryan and Justin S: In an underground tunnel beneath Tirana. T: Being asked whether he is okay by Justin, Ryan tells Justin that he is great. He is sure that there is nothing to worry about.
156					√		√		F: Apologizing P: Ryan and Justin S: In an underground tunnel beneath Tirana. T: Justin accidentally shoots Ryan. He then tells Ryan that he is sorry for shooting him. He does not mean to. His expression counts as an apology.

No	Data	Types					Ways		Context
		Rep	Dir	Com	Exp	Dec	Dir	Ind	
157	Justin: Hi. (157) Josie: Sorry, we don't serve liars here. Can I get you a cup of bullshit for the road? Justin: Josie, I didn't come here to win you back. Or go back to whatever we were before. I just came here to tell you that I am truly sorry. And this is what I should have done from the get-go. (158)				√		√		F: Greeting P: Justin and Josie S: At Georgie's T: At the end of the story, Josie knows the truth that Justin has lied to her about his life. She is really upset. Justin then comes to Georgie's to apologize. He greets Josie with an awkward 'Hi'.
158					√		√		F: Apologizing P: Justin and Josie S: At Georgie's T: Justin comes to Josie to apologize to her for what he does. He really seems sorry. He tells Josie that he should have told her from the beginning that he is not a real cop.

APPENDIX B. SURAT PERNYATAAN TRIANGULASI**SURAT PERNYATAAN TRIANGULASI**

Yang bertanda tangan di bawah ini, saya:

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Judul : Illocutionary Acts in Greenfield's *Let's Be Cops*: Types, Forces
and Functions

Demikian surat ini saya buat, semoga dapat digunakan sebagaimana
mestinya.

Yogyakarta, 9 Januari 2018



Irsyadi Nafis
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Yang bertanda tangan di bawah ini, saya:

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Cindy Puspita

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mestinya.

Yogyakarta, 9 Januari 2018



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